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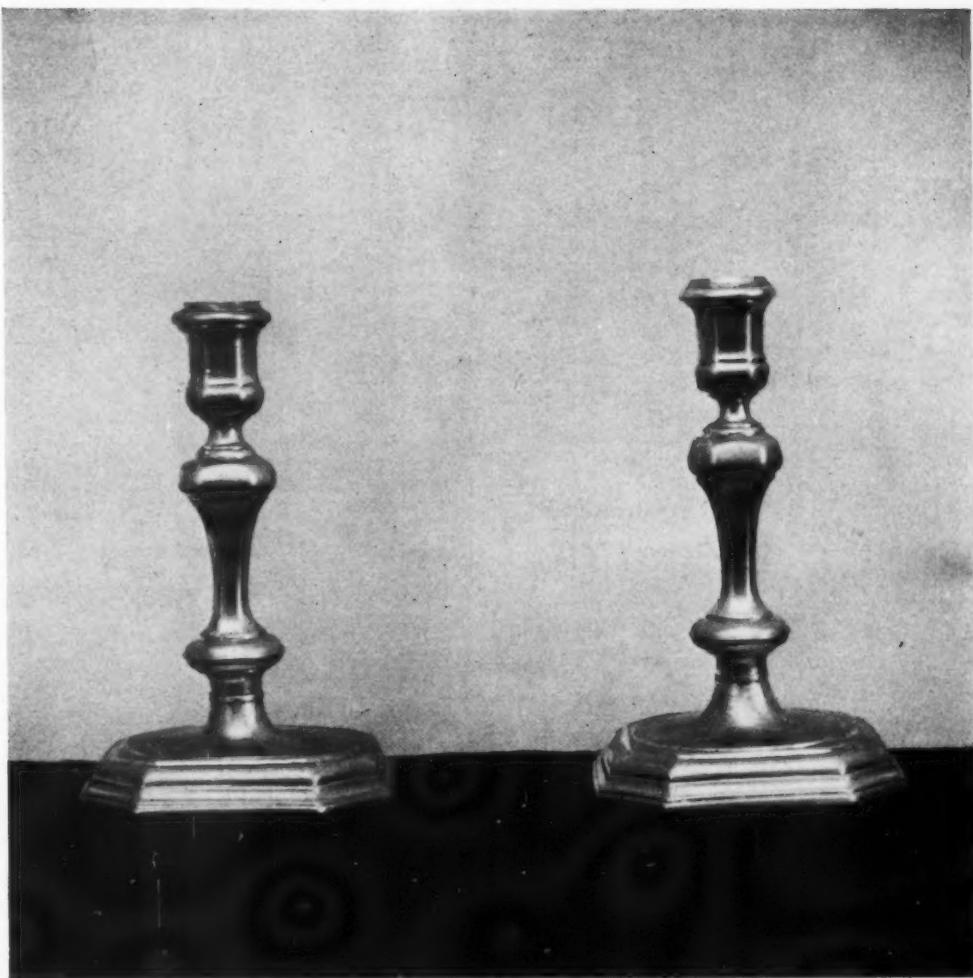
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William France first appears as being among the Royal Tradesmen in the year 1765, he was a near neighbour of Thomas Chippendale and is known to have co-operated with both Chippendale and Robert Adam over the furnishings of Lord Mansfield's house at Kenwood.

The charming little Reading Table illustrated, was in fact executed by France for Kenwood, and it makes an interesting sidelight on antique values to consider that when new this table was charged to Lord Mansfield at £6 14s. One cannot help wondering what value

would be put on it to-day were it to appear in one of London's Fine Art Auction Rooms.



Reading Table, of carved mahogany. Made by William France in 1770. Reproduced by kind permission of the Victoria & Albert Museum. (Crown Copyright).

In 1770 we find William France referred to as "the late William France", but records exist at around that date of the firm of France & Beckwith, which towards the end of the century becomes Beckwith & France, which firm continued until as late as 1810, when they were still supplying furniture to the Queen's House in St. James's Park (Buckingham Palace).

It may perhaps be presumed that this continuation of the name of France in the cabinet trade came about through France's son, Edward, who is described in contemporary documents as an "Upholder".

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ON COVER

River Scene with Rowing Boats. By P. D. TROUILLEBERT.
In the exhibition 'Paysages de France' at the H. Terry-Engell Gallery.

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FIG. 98.



FIG. 99.



FIG. 100.



FIG. 101.



FIG. 102.

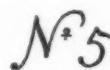


FIG. 103.

M: o L:
M:OL. L 48

FIG. 104.

Rmstel

FIG. 105.

F. L. S.
A Rotterdam
W.M: 1812

FIG. 148.



FIG. 149.



FIG. 150.

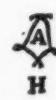


FIG. 151.



FIG. 152.

Levén
sur l'or.
Tenu fait en juillet
1786.

FIG. 153.

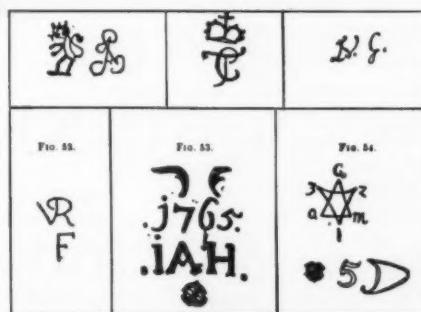
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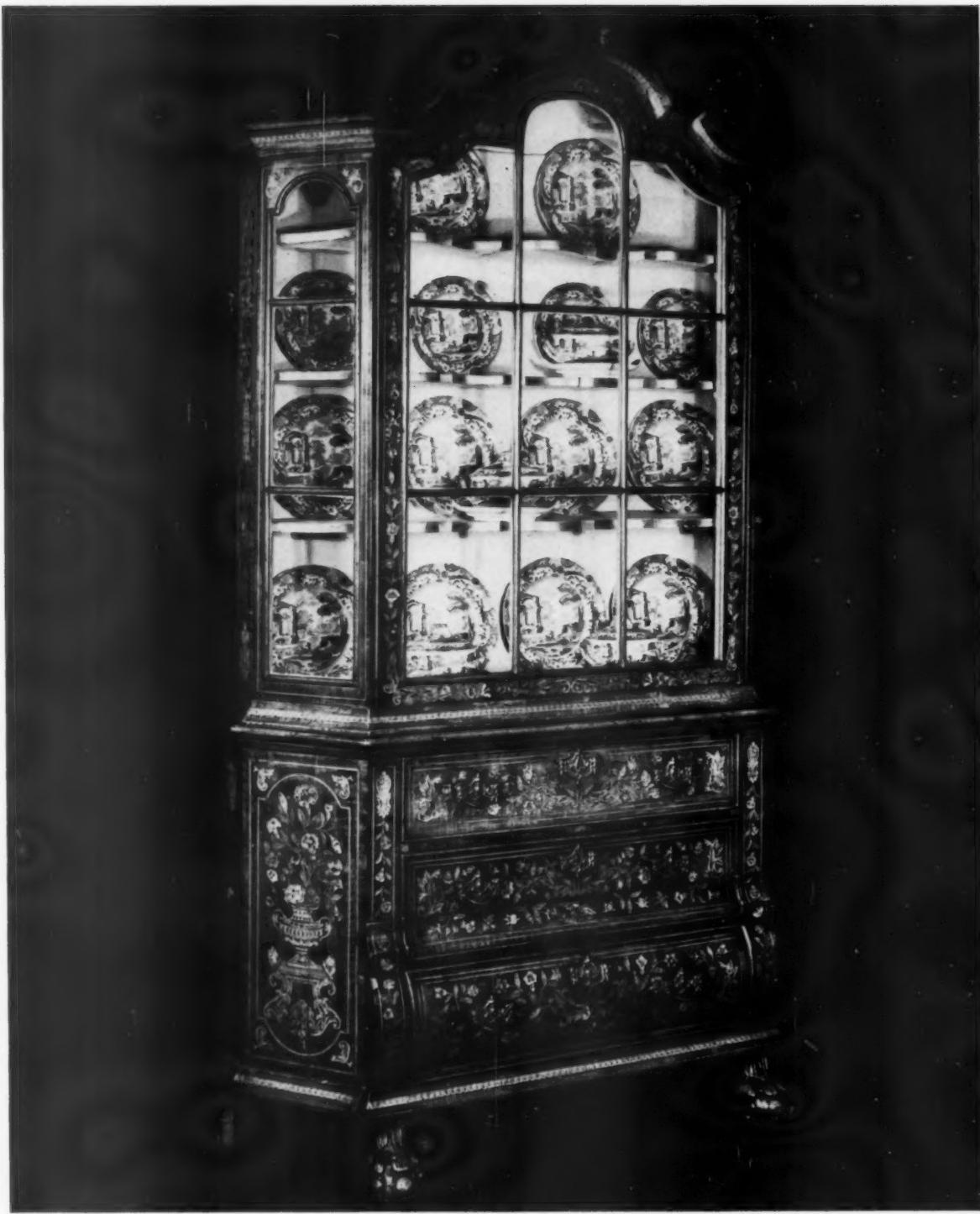
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CURRENT SHOWS AND COMMENTS

THE STILL SMALL VOICE

By HORACE SHIPP

IT has been sometimes charged against the British that they are not really interested in art as such at all. There may be truth in the assertion if we accept the contemporary attitude that the manner and not the matter of art is almost all that counts ; the changing technique not the subject. Literature, sentiment, nature, poetry : such are our basic enthusiasms, and it is they which become the touchstones of painting and sculpture. We see art as a means to an end rather than an end in itself. This may be wrong, as all the high-power propaganda of Arts Councils, British Councils, Gallery Directors, exalted critics and other pontiffs continually impress upon the ordinary public ; but so it is. Perhaps that sturdy materialistic commonsense which is so clearly a factor in the Anglo-Saxon make-up is the underlying cause ; or, paradoxically, it may be a kind of mystical commonsense which demands values deeper than the obvious sensory ones of Art for Art's sake.

Our artists reflect this attitude. Throughout the centuries they have been concerned with presenting without ostentation nature and man with a lyrical appreciation of the one and a tendency to moralise or sentimentalise upon the other. Even today, when the whole current of European and American art appears to have set in the direction of presenting nothing with the utmost noise, when the glittering prizes and the réclame of official approval is placed on novelty of manner, the steady stream of our art flows in the old direction. Realising that the best publicity and much of the patronage of our time comes from possible Gallery and Museum purchase there is a tendency to paint large even here among the young up-and-coming artists. In America, of course, where everything has to shout to make itself heard above the surrounding uproar the cult of the large and ultra-modern has established itself. Moreover it is a conscious part of the national pride of that powerful nation which came in late to the creation of culture, which has hitherto had no distinctive art of its own, and rapturously welcomes the opportunity of establishing an art form free from the suggestion of European influences or antecedents. This aspect has just been made abundantly clear by the most influential of the American Art magazines which stakes the claim for Action Painting as the American style and her contribution to world art, as distinct from European Old Masters, Impressionists, or *École de Paris* works which cannot claim American roots.

I was led to these musings by the fact that most of the work on exhibition at this opening part of the year in London has proved to be rather quietist and essentially



HARLECH CASTLE. By Samuel Palmer.

Water-colour. 20 by 27½ in.

From Agnew's 85th Annual Exhibition of Water-colour Drawings.

English. It is led by that recurring happy event the Annual Exhibition of Water-colour Drawings at Agnews. Once again on Agnew's walls we find a galaxy of great names—Wilson, Turner, Blake, Cotman, Cox, Rowlandson, J. R. Cozens—and all are represented by characteristic fine works. In accord with a tradition at this exhibition a few artists have been singled out to be represented by whole groups of drawings. Rowlandson is among these ; so is Cox ; and so is that neglected master of the art, Samuel Prout, who surprisingly has fifteen works in the exhibition.

In Ruskin's day Prout was probably over-rated because of the praise of that so-emphatic critic, whose approval turned to panegyric as easily as his disapprobation did to abuse.

"There is not a landscape of recent times in which the treatment of the architectural features has not been affected, however unconsciously, by principles which were first developed by Prout."

Thus Ruskin in 1849 and he had similar things to say on many occasions. In the reaction against Ruskin (and that against practically all topographical art) Samuel Prout passed almost completely out of fashion. I feel that the time has come for a revaluation, and this minor display at Agnew's may presage something of the kind. Prout was among those who at the end of the Napoleonic wars when travel on the continent again became possible, wandered about the Gothic cities of the North and set down hundreds of lovely impressions of the picturesque. To him the picturesque usually meant a background of noble architecture, correctly if romantically drawn, dramatic effects of light and shade in the narrow streets and squares, and brilliantly observed groups of figures which gave scale and life to the whole. The Victoria and Albert Museum have some of the finest examples ; but

APOLLO

the "Cologne" and "Rouen" studies at Agnews are characteristic, and some of the little sketches which are priced at a few guineas are absolutely fresh and delightful.

Incidentally a single full-bodied Prout included in an exhibition of that other XIXth century water-colourist, William Callow, at Walker Gallery turns all but one or two of the Callows into ghosts. Yet Callow can be a good artist.

The most impressive work on show at Agnews is a Samuel Palmer of "Harlech Castle." It belongs to his more naturalistic and less romantic style and it may well be that the "Goatherd" with its Virgilian air is really a better piece, more under the great influence of Blake, several of whose works are near by.

Rowlandson has practically a wall to himself, and is here in all his moods, from the landscape with figures of "The Hunt Setting Out" to the what-the-butler-saw naughtiness of young men with maidens.

A MISCELLANY AT THE LEICESTER

This same mood of modest achievement provides the most delightful things in the New Year Exhibition at the Leicester Gallery, not only in the entrance room among the drawings but in the inner galleries, and among the oil paintings. The No. 1 of the show—that oil painting which by a tradition at the Leicester Gallery strays from its fellows into the company of the drawings of the entrance gallery and all too often tends to be overlooked—is a landscape by Leonard Appelbee in his highly individual mannerism which splinters the forms horizontally yet conveys an effect of absolute naturalism. Nobody, so far as I know, imitates this style, and the pundits have never noticed nor praised it. Perhaps Leonard Appelbee was, as Elizabethan Nicholas Hilliard would have said, "only unfortunat because he was English borne."

The most impressive work in the exhibition, however, is French: the characteristic "Maternité" by Carrière, that strange sport among the XIXth century French artists in his, as it were, inverted Impressionism. Carrière illustrates our theme in that we are caught first by the mood and poetry of his pictures, and only when we begin to analyse the manipulation of forms amid that enveloping *vaporoso* do we realise why Rodin so admired him. The work at the Leicester demonstrates that his mannerism was no attempt to hide shortcomings of draughtsmanship, nor to take short cuts in achieving an effect. It is a deliberate concentration for the sake of expressiveness.

The catholicity of these miscellaneous shows at this gallery is shown by the fact that the immediately neighbouring pictures to the Carrière are a "Landscape with Cows" by that underestimated English Impressionist, Mark Fisher; "Cherries" by Ruskin Spear; a Gilbert Spencer and a Derain. Two luminous little landscapes by Humphrey Spender I felt to be of especial charm and interest because of his method of building up a pattern of vertical forms, abstract in itself yet never obscuring the visual impression of nature which was his inspiration.

AND AT THE O'HANA GALLERY

Another Miscellany is that at the O'Hana Gallery. Once again most of the works shown come into the category of figurative art, though the influence of the moderns is sufficiently evident to remove almost everything from any charge of naturalism. One avowed "Abstract" by Clave is included, but is in fact rather out of keeping. It is always exciting at such an exhibition to be made aware of an artist whose work is new to you, and on this occasion I found that of de Cachard, a young Frenchman who shows four paintings, three of London, one of the Piazza San Marco. He uses a restricted palette and gets his effects by bold drawing in black

and grey and silver so that the occasional muted colour passages attain full value. If this derived at all from Bernard Buffet (as it conceivably might have done) it has none of Buffet's lifelessness, but vibrates with light and movement. "Flowers against a London Background" fills the whole canvas with a massive and rather angular flower form with the carefully depicted London scene low down behind it: an exciting picture. "Tower Bridge" catches exactly the silver-grey beauty of the river. I hope we may see more of this artist's work, at once free and entirely disciplined.

A great number of the paintings shown are Still Lifes and Flower-pieces; one by Oudot conspicuous among them, and some by Segovia whose work we associate with this gallery. The growth of the Still Life in art is itself an expression of the artist's malaise in face of nature and his determinism to manipulate the subject "nearer to the heart's desire." As Kandinsky writes in an essay quoted in his Tate Gallery Catalogue: "It is not for nothing that this 'life' is called 'Still.' Artists needed subjects that were unobtrusive, peaceful, and almost insignificant. How calm an apple is when it is put beside the Laocoön."

So at O'Hana we get a good deal of this evasion of life in the interests of art.

I detected the quietest English note again in the first one-man show of Christopher Hall at Arthur Jeffress. On first impact the voice is so quiet that it is hardly heard at all. Landscapes, small, meticulously drawn, unobtrusively coloured, delicate in tone, are in danger of being dismissed as insipid. But they make their own lyrical impression. He sees the underlying pattern of flights of steps, or the long Victorian perspectives of porticoed London streets. "Southam Street, W.10" would appeal only to an artist with a sensitive eye, and this Mr. Hall brings to it. He is in the direct tradition of the English topographical water-colourists. Whether he will make that gentle voice of his heard in this strident time it quite another matter.

At the other extreme Crane-Kalmon have been showing a Bulgarian-cum-Paris artist, David Peretz. He is gay, colourful, direct: a laughing expressionist. The best of his flower paintings are forceful in the Van Gogh manner though, alas, without the Van Gogh subtlety. His landscapes are built up of highly coloured forms in which all intricacy is sacrificed for boldness. He uses fierce primary colours and that very oleaginous oil paint and thick impasto favoured by so many Continental artists. It is all very direct, and has an immediate appeal in its bright gaiety. It may well be a question of temperament, but this cultivation of a kind of deliberate crudity in form, colour, paint quality, tone, is not for me.

A GLANCE AT TWO REALISTS

Meantime Michael Andrews at the Beaux Arts Gallery, carries on in the new realist vein; or at least intermittently does so. Sometimes he pulls something off remarkably, sometimes not. "A Man who suddenly fell over," as its title indicates, is an essay in the new realism, and, considered as painting, it is an achievement. The large "Late Evening on a Summer Day" has the effect of a mural, but so often Michael Andrews gives the feeling of an artist who has not established his own style and does not know what he wishes to paint. The artist of today almost inevitably works in some such vacuum; for a society without religion, social belief, or artistic conviction leaves him in the void.

One detects a more settled purpose in the work of Anthony Whishaw, the one really figurative painter in the exhibition, "Reputations in the Making" at Roland Browse & Delbanco. His giant "Crucifixion" was quite startling in its power and

(Continued on page 61)



Fig. I. Wedgwood teapot, transfer-printed in black ; landscape on the reverse ; height 5½ in. Circa 1761.
Victoria and Albert Museum.

WEDGWOOD TRANSFER-PRINTED WARE

By DONALD C. TOWNER

THE popularity accorded to Wedgwood's cream-coloured earthenware during the second half of the eighteenth century was phenomenal. Diaries of the time show that people who had any pretensions to fashion vied with one another in their acquisition of this ware. An entry from the well-known diary of James Woodforde (*Diary of a Country Parson*) is an example,

"April 17, 1777 . . . Sent my servants Will: and Ben with a cart this morn' to Norwich after some Wine from Mr. Priest and some dishes and plates etc. from Mr. Beloe's—China Merchant. Sent by them a note to Mr. Priest and one to Mr. Beloe. They did not return Till 7 in the evening. They might have come home much sooner I think. The things came home very safe however as well as wine. I have now a compleat Table service of the cream coloured ware, with some other useful things . . . My servants were both rather in liquor, and as for Will, he behaved very surly and went to bed before I supped, a pretty return for giving him half a guinea last week."

The reason for this popularity of Wedgwood's creamware not only in England but also abroad was chiefly the result of several contributing attributes inherent in the ware itself which satisfied both the aesthetic and utilitarian needs of the time, such as its pleasingly clean appearance, well considered shapes and neat decoration ; its smoothness of texture which appealed to the touch ; suitability of purpose ; and not least, its comparatively low cost. It is these same qualities which have caused a modified form of it to last to the present day as one of the most favoured types of household ware. Creamware had been in existence a great many years before Wedgwood began his experiments with it ; but it was the result of these experiments which produced a creamware so unlike that which preceded it as to be virtually a new substance. Wedgwood relinquished his partnership with Whieldon in 1759, and almost certainly commenced his manufacture of creamware the following year. At first this

ware was a very deep cream-colour or buff and was often referred to in contemporary records as 'yellow'. A Tureen at the Victoria and Albert Museum (No. 2335—1901) is one of the few existing marked pieces of the early Wedgwood buff coloured ware. It is thickly coated with a greenish glaze and shows considerable crazing. That there are not more marked specimens of this early type of Wedgwood creamware is due to the fact that it was not until 1772 that Wedgwood proposed to Thomas Bentley that all their ware should be marked. Before this date the marked piece was the exception rather than the rule. It is evident that it was Wedgwood's intention from the outset to lighten the colour of his creamware. This he achieved by a more or less gradual process although the following letter written by John Sadler, the Liverpool printer, to Wedgwood on October 6th, 1764, shows that the great change in the colour of Wedgwood's creamware occurred about that date — '13 crates received. Ware very good. It is of a pale colour wh. is liked better by everybody than the deep yellow.' (E. S. Price, *John Sadler*, West Kirby, 1948). In 1768, Wedgwood writes to his London office: "With respect to the colour of my ware, I endeavour to make it as pale as possible to continue it cream-colour and find my customers in general, though not every individual of them, think the alteration I have made in that respect a great improvement, but it is impossible that any one colour, even though it were to come down from Heaven should please every taste, and I cannot regularly make two cream-colours, a deep and a light shade without having two works for that purpose." The particular tint therefore of early Wedgwood creamware does give an indication of the sequence of its production. This is further borne out by pieces to which a date can be assigned.

Although Wedgwood produced a large amount of undecorated creamware at all times, as well as creamware decorated in enamel and underglaze colours, it would appear from existing specimens that by far the largest proportion of



Fig. II. Wedgwood tea- or punch-pot, transfer-printed in black ; the 'Arms of the Moderns' on the reverse ; height 7 in.
Circa 1764.
British Museum.

his early creamware was decorated with engraved designs transfer-printed on to the ware. This printing was done by the Liverpool firm of Sadler and Green, which fact, considering the losses that must have been incurred in sending the wares such a distance over the rough country tracks by pack-horse, cannot but indicate the great demand for this style of decoration on creamware. This may be well understood since, with the exception of transfer-printing on delft tiles and a limited amount on saltglazed stoneware, never before had the refinements of accomplished draughtsmanship been employed for the decoration of English earthenware. Many of the engraved designs were drawn after masters of painting, particularly those of the French school such as Watteau, Boucher, Fragonard, Vernet, Lancret, Brandois and others. Engravings intended for the decoration of pottery

Fig. IV. Wedgwood coffee-pot, transfer-printed in red ; the 'Tea Party' on the reverse ; height 8 $\frac{1}{2}$ in. Circa 1763.
Donald Towner.



Fig. III. Plate, transfer-printed in dark red ; Mark, 'WEDGWOOD' impressed ; swags and edging enamelled green ; diameter 10 in. Circa 1764.
Victoria and Albert Museum.

Fig. V. Covered jug, transfer-printed in dark-red ; 'The Shepherd' on the reverse ; Mark, 'WEDGWOOD' impressed ; height 5 $\frac{1}{2}$ in. Circa 1775.
Donald Towner.





Fig. VI. Teapot, transfer-printed in dark brownish-red ; an inscription on the reverse ; Mark, 'WEDGWOOD' impressed ; height 5½ in. Circa 1770.

Victoria and Albert Museum.

were seldom drawn direct from the original painting but were mostly culled from drawing books such as those of R. Sayer of Fleet Street, which were published expressly for the use of decorators. Wedgwood himself spent much time in searching through the portfolios of print-shops for suitable subjects with which to decorate his creamware. Engravers were employed both in London and Liverpool in copying the selected designs. Here it should be emphasized that Sadler and Green were printers only but had a number of engravers in their employ to do this part of the work for them, notably John Evans who worked for a time at any rate on Sadler's premises ; Richard Abbey who in 1773 engraved on his own account and later became one of the original proprietors of the Herculaneum factory and Thomas Billinge who also engraved for Sadler and Green but was an outside engraver whose designs not only appear on Wedgwood's creamware but on that of other factories as well. Samuel Wale is said to have been responsible for many of the charming landscape designs.

Designs were skilfully adapted to the shapes of the creamware pieces they were to decorate and a single design would be modified and re-shaped many times to suit individual pieces. The artistry with which this was accomplished often resulted in enhancing the elegance, refinement and charm of the ware, though it must be confessed that transfer-printing was in fact the beginning of an economical commercial process which heralded the mass production of the nineteenth and twentieth centuries and almost ousted the free painting of the pottery enameller ; but in the third quarter of the eighteenth century, transfer-printing was still a highly artistic form of ceramic decoration, and was soon adopted by other creamware factories some of which did their transfer-printing on their own premises. Among these mention may be made of the Cockpit Hill factory at Derby, where transfer-printing was instituted in 1764 by Richard Holdship, Thomas Radford being the principal engraver ; and the Leeds Pottery, as well as factories at Liverpool and others in Staffordshire. The designs on the creamware of some of these factories are often identical with those printed by Sadler and Green on Wedgwood's creamware, though sometimes they are in reverse, so that it is usually to technical differences of printing and engraving that we must look for a provenance rather than to the subject itself. The colour of the ink used often provides a clue as to the printer. In addition to the usual black printing, colours used in the Leeds transfer-printing were sepia, purplish-black and a red that was more orange than that found on Wedgwood's creamware. Neale and Co. in Staffordshire produced



Fig. VII. Punch-pot, transfer printed in black ; another shooting scene on the reverse ; Mark, 'WEDGWOOD' impressed ; height 7½ in. Circa 1770.

Boston Museum of Fine Arts.

transfer-printing in bright crimson, bright purple and umber.

A Wedgwood teapot in the Victoria and Albert Museum (Fig. I) can hardly be later than 1761 which is the date of the first transfer-printing on Wedgwood's creamware. Not only is this teapot of a deep cream colour but it has a 'crabstock' spout. These spouts occur in the early creamware of a number of factories but this is the only example known to the author of this type of spout being used by Wedgwood on creamware. Even as early as 1761 he had already adopted new forms for his creamware and continued to use the older forms, including the crabstock spout and handle for the older type of ware such as salt-glazed ware and red ware. The teapot in question is transfer-printed in black with a scene which might perhaps be called 'The Dancing Lesson'. This same print also occurs on a delft tile in the Schreiber Collection (No. 50), printed in red by John Sadler. The design on the reverse of the teapot is a land-



Fig. VIII. Wedgwood tea-caddy, transfer-printed in red ; the same print on the reverse ; height 4 in. Circa 1770.

Donald Towner.



Fig. IX. Wedgwood plate, transfer-printed in purple ; diameter 9½ in. Circa 1765.

Donald Towner.

scape while the rococo strap pattern on its cover is identical with that on an early Wedgwood sugar bowl also in the Schreiber Collection. In colour this sugar-bowl is a very deep buff, and is transfer-printed in red with a 'Harlequinade' (illustrated on Pl. 58, No. 402 in the Schreiber Collection Catalogue Vol. 2). This seems to be conclusive evidence that the black and the red printing on Wedgwood's creamware started life almost simultaneously. Sadler was printing delft tiles in these two colours and it would be only natural that he should use them both for creamware. An item in Sadler's note book (E. S. Price, *John Sadler*) shows that the first portraits to be printed in red were produced on February 6th, 1763 ; but it seems certain that the red printing of landscapes and figure subjects had been done previously.

Another early piece is the British Museum teapot illustrated (Fig. II) which is of a fairly deep tone of cream and shows considerable crazing. The spout of this pot is similar to the one illustrated (Fig. XII) in my article 'Some Early Wedgwood Wares' which appeared in APOLLO in December, 1957. A mould for this spout still exists at the Wedgwood Museum, Barlaston. Both the handle and knob of this teapot are typical of the first types used on Wedgwood's creamware.

At first Wedgwood sold his creamware to Sadler who sold it back to him when it was transfer-printed (E. C. Price, *John Sadler*). This arrangement was obviously very unfair to Sadler who thus had to bear the cost of all the losses from breakages incurred during firing, etc., and from 1763 a fresh agreement was made whereby Wedgwood paid Sadler for the actual work done.

The *Aesop's Fables* series, which was printed in either red or black, (examples printed in red are at the Victoria and Albert Museum (Fig. III), was made during the first few years of printing on Wedgwood's creamware and shows the use Sadler made of the square designs originally used for printing upon delft tiles, and how he adapted these to decorate circular plates by the introduction of flower sprays and swags (painted in green enamel on red-printed specimens but

transfer-printed on those printed black). The colour of most of the red-printing on Wedgwood's creamware might best be described as 'chestnut' or 'Indian red.' The deep cream-coloured coffee-pot illustrated (Fig. IV) probably dates from before 1763. On the reverse is a print of the 'Tea Party.' A great many different variants of this very popular subject occur on Wedgwood's creamware alone. Another version occurs on the small covered jug illustrated (Fig. V). It is printed in brownish-red on a pale creamware and could be dated between 1770 and 1775. In this particular version the portraits of the lady and gentleman taking tea are evidently intended to represent Sarah and Josiah Wedgwood to whom they bear a distinct resemblance. A Wedgwood teapot in the Victoria and Albert Museum (Fig. VI) dating from about 1770 is also transfer-printed in brownish-red. It will be observed that the central figure is filling the gentleman's cup from a coffee or chocolate-pot, although in the original painting by Nicholas Lancret entitled 'Le Matin' from which this engraving originated, a teapot is being used. On the reverse is the inscription : 'Kindly take this gift of mine, the gift and giver I hope is thine, And tho the value is but small, A loving heart is worth it all.'

The Wedgwood tea-caddy illustrated (Fig. VIII) bears the arms of the 'Anti-Gallican Society' printed in red. This print also occurs on a jug in the Schreiber Collection, Vol. II, No. 405, as well as on badges of Battersea enamel, Vol. III, Nos. 319, 320.

An interesting Wedgwood punch-pot in the Museum of Fine Arts, Boston, U.S.A. (Fig. VII) is transfer-printed in black after a painting by George Stubbs entitled 'Shooting in 1767.' The figures are stated to be George Stubbs himself (standing) and General Stibbert (seated) for whom the painting was made. (Old Wedgwood, 1943, p. 91). A variation of this engraving occurs on a Wedgwood plate in the author's collection which is printed in rosy purple, while another occurs on a creamware jug in the Williamson Art Gallery, Birkenhead, and is illustrated in C. S. Price, *John Sadler*, Pl. 17, where it is said to have been printed in black by John Robinson from an engraving by Richard Abbey.

Transfer-printing in purple on Wedgwood's creamware dates from about 1764. Sadler seems to have had some difficulty with this colour of which several different tints were tried. The darks in the foreground sometimes appear to have been over inked and obscure the engraving, but when the



Fig. X. Wedgwood teapot, transfer-printed in black ; an inscription on the reverse ; Mark, 'Green, Liverpool' in the print ; height 4½ in. Circa 1775.

Donald Towner.

WEDGWOOD TRANSFER-PRINTED WARE



Fig. XI. Plate, transfer-printed in black and coloured over the print in green enamel; Mark, 'WEDGWOOD' impressed; diameter 10 in. Circa 1776.

Donald Towner.

purple printing was successful as in Fig. IX, no colour could have been more pleasing against the rich cream-colour of the early Wedgwood creamware. Sadler retired in 1770 and the firm was continued by Guy Green till about the end of the century. The Wedgwood teapot transfer-printed in black with the portrait of John Wesley (Fig. X) and on the reverse the inscription 'Let your conversation be as becometh the Gospel of Christ,' is marked 'Green, Liverpool' in the print, and must have been made very soon after Sadler's retirement.

The correspondence between Wedgwood and Guy Green, now in the Wedgwood Museum, Barlaston, shows that enamelling over the prints was done by Sadler and Green at Liverpool. Early examples of this style of decoration were not always very pleasing. The plate decorated with shells and seaweed (Fig. XI) from the author's collection is transfer-printed in black and coloured over with green enamel and can be dated about 1776. In that year Wedgwood writes to Bentley, 'Yes, I make no doubt Painting and Printing may exist together, I hope we shall do both in quantities both in Table and Teaware. Many patterns cannot be printed and these will employ the pencils. I had wrote to Mr. Green upon the first sight of the Shell patterns that they were coloured too high, and must be kept down—especially the green. Shells and weeds may be coloured as chaste as any subjects whatever, and I hope we shall get into the way of it in time. But this pattern was intended chiefly for abroad, and foreigners in general will bear higher colouring and more forcible contrasts than we English.' Included in a bill from Green to Wedgwood dated 1779 is, '12 $\frac{1}{4}$ Doz. small plates, green shell @ 4/6. 2. 17. 4 $\frac{1}{2}$ '.

Another example of transfer-printing on Wedgwood's creamware in which enamelling was applied over the print is the teapot in the Victoria and Albert Museum decorated with 'Aurora' on one side and on the reverse the world with sun, moon and stars (Fig. XII). The engraver was William Greatbatch whose signature occurs on some prints which are unquestionably engraved by the same hand. It is however

much more problematical as to who the printer and enameller of these and similar subjects may have been since these same prints also occur on creamware made by factories other than Wedgwood. Simeon Shaw tells us that the 'Prodigal Son' series, which was also by the same hand, was printed by Thomas Radford, who after leaving Derby seems to have printed for J. Baddeley, at Shelton, Staffordshire, where he was working in 1802.

In 1771 Wedgwood went to Liverpool to discuss with Green the possibility of engraving with a brush, in which a kind of mechanical painting seems to have been contemplated. The 'Convolvulus' pattern was tried out in this way. Wedgwood writes to Bentley, 'I desire Mr. Rhodes will send me one oz. of rose colour—just the same as his painters use. Do not alarm Mr. R or our Painters with the idea of painting being done in this way. I suppose it will be best to keep the specimen and idea both from their knowledge. God bless you. J.W.' Fortunately the experiment must have proved a failure, and both transfer-printing and enamelling continued side by side as before.

By 1775 the demand for Wedgwood's transfer-printed creamware had considerably lessened and in consequence various economies were being considered including the lowering of Green's prices for printing and the introduction of cheaper methods of decoration. Designs which were transfer-painted in outline only and filled in with enamel date from about this time, but this form of decorating seems to have been transferred very soon afterwards to the Wedgwood works itself, where from about the beginning of the nineteenth century, transfer-printing in underglaze-blue superseded the old 'onglaze' printing of Sadler and Green of Liverpool.

The following is a short list of some of the prints which are found on Wedgwood's creamware.

Portraits: King of Prussia, John Wilkes, John Wesley, Queen Charlotte.

Figure Subjects: The Haymakers, Harvest Home, Harlequinade, The Tea Party, various shepherds and shepherdesses, Fables, the Tythe Pig, The Triple Plea, the Pretty Mantua Maker, Hunting Scenes and Classical subjects.

Armorial: The Arms of the Moderns (Masonic), the Arms of the Society of Bucks, the Arms of the Anti Gallican Society, the Royal Arms.

Also various Landscapes, Birds, Flowers and Ships.



Fig. XII. Wedgwood teapot, transfer-printed in black and coloured over the print in red, black, green, rose and yellow; the world with sun, moon and stars on the reverse; height 5 in. Circa 1778.

Victoria and Albert Museum.

TUDOR FONT-SHAPED CUPS—II.

By N. M. PENZER

THE HOWARD GRACE CUP, 1525

AT first glance this famous cup may appear to be unrelated to the series of font-shaped cups we have been discussing, but if it is reduced to its original condition before the elaborate mountings were added in 1525 we shall see that it is indeed a font-shaped cup made entirely of ivory, just under three inches in height and $3\frac{1}{2}$ inches in diameter at the mouth. It is devoid of all decoration except for the plain concentric bands moulded on the flat lid. Whatever finial there may once have been was removed in 1525 in order to provide a base for the spindle in which the bejewelled bosses could be threaded and into the top of which the St. George finial could be screwed.

What, then, is the date of the original ivory cup? This is of particular interest to us because if it goes back to, say, the end of the 15th century—as well it might—it could perhaps be regarded as the prototype of all font-shaped cups. Although it is practically impossible to date a plain ivory cup, like the one under discussion, we can at least be certain that it is older than 1525, and was apparently held in great esteem to merit its subsequent rich decoration. Anything made of ivory was considered a great and valuable rarity and was always included in wills and inventories amongst the gold and silver items. Thus in the will of John de Veer, 13th Earl of Oxford (1443–1512/3) we find several references to articles made of ivory, including a set of six goblets “made of a toothe of an Olyfaunt”, a pot garnished with silver having in the cover a head of St. John, and lastly, a plain ivory cup with a cover. Tudor royal inventories (e.g. those of 1559 and 1574) contain references to ivory boxes, possibly used as a pyx, reliquary, or ciborium, but owing to their being “garnisshid with siluer and guilt” they were sent to the Mint in Oct. 1600. There is no doubt, however, that the mention of ivory in XVth and early XVIth century documents is decidedly rare.

In the present case we have been allowed to take the Howard Grace Cup to pieces and inspect the ivory portion in much greater detail than would otherwise have been possible. The ivory is from an elephant's tusk, a cross section of which supplied the bowl of the cup, the sides of which were, of course, vertical, or very nearly so. The base or bottom of the bowl, as well as the lid, consists of narrow pieces of ivory cut from the solid part of the tusk. The lower edges of the main body were chamfered in order to give a better grip to the ivory base which was fixed by some kind of cement, traces of which can be clearly seen as the two sections have long since fallen apart, although this does not show when the whole cup is assembled. It is hardly necessary to mention that the ivory lid fits perfectly on the cup, the underside showing a decided yellow colour, while the exposed upper side, to which the convex band with the inscription ESTOTE SOBRII has been added, is white, showing the bleaching effect of the air and sun. The stem, or foot, was also carved from a solid part of the tusk, and is of the same trumpet-shape which we have noted in the earlier font-shaped cups previously described.

When the embellishment was planned it was obviously decided to make the ivory cup, of which the depth of the bowl was only $1\frac{1}{2}$ in., as deep again by the addition of a broad silver-gilt band inscribed in Lombardic capitals with the words “VINVM · TVVM · BIBE · CVM · GAVDIO”—a thoroughly secular sentiment! It was, of course, a common practice to increase the capacity of mazers in this way. It

may be noted that in the present case the engraved rays used on the lower edge are identical in design with those found on several existing mazers, e.g. that of c. 1470 at Oriel College, Oxford. Are we to infer that after 1525 the cup was to be put to a different use than formerly—one for which the shallow bowl was of insufficient capacity? If so, we may surely conclude that the ivory cup had been used personally by the owner, or possibly not used at all but kept as a “curiosity,” but now that its bowl had been made twice the size it could be used at banquets as a Grace Cup to circulate among distinguished guests at the High Table. The other additions are the foot, or stand, to the ivory cup, and the elaborate cover—both bejewelled and both displaying a mixture of Gothic and Renaissance features. Although there is no need to describe so famous a cup in detail, there is one interesting point which came to light when the separate bosses supporting the finial were inspected. As is well known, the only marks showing on the cup are the London date-letter for 1525, which, as we shall see later, also occurs on the Bodkin cup, and at some considerable distance to the left the maker's mark, described by Jackson as “implements crossed.” A close inspection of the marks shows a faint impression of the Leopard's Head in the otherwise unexplained space between them. Now these marks are stamped on the plain upper border of the inscription already mentioned, just over the second V of TVVM and to the left of the first B of BIBE. Thus we have no certain knowledge of the date of the rest of the cup, although, rightly or wrongly, it has been generally assumed that 1525 is the date of all the additions—both Gothic, such as the pierced trefoil crocheting round the ivory foot, and Renaissance, such as the floral swags, masks, vases, etc. This may indeed be so, but an alternative theory may be worthy of our consideration. In removing the jewelled bosses we came to the small collar on which the words FERARE GOD are inscribed. Several interesting discoveries were made on close inspection. Firstly it was clear that it had been *made* to fit, for after the word GOD there is part of a star which has been roughly cut through. Furthermore, the lettering is most uneven, the A of FERARE being larger than the other letters. But inside, the collar bears a very distinct maker's mark, stamped twice, a W formed of two Vs with the inner lines crossing, within a triangular shield indented at the base. The mark will be found in Jackson for 1494–5, the example given being a spoon with an hexagonal finial in the possession of Messrs. Crichton Bros. It now forms part of the Benson collection (*How, English & Scottish Silver Spoons*, Vols. 1, pp. 92, 3 and 111, p. 48). At first sight it looked like a finger-ring altered to the required size, but the maker's marks were much too large for it to have been so used, and we can only conclude that it was by pure chance that the strip of silver, doubtless taken from the melting-box, selected for the collar should bear a maker's mark of 1494.

Strange as it may appear, very little research into the history of the cup has been undertaken, partly, perhaps, because of its supposed connection with Thomas Becket and Catherine of Aragon. It was known to have belonged at one time to the Norfolk family and to have come into possession of Thomas Howard, one of the Corby Castle descendants. A little later it passed back again to the Norfolk family, and, as we all know, was sold at Christie's by the present Duke in 1931.

This, then, is very briefly all that is generally known about the cup, and leaves us in total ignorance of its early

TUDOR FONT-SHAPED CUPS

history. Acting on a reference given us by Charles Oman, we have searched the early MS Minute Books of the Society of Antiquaries, with most interesting results. It appears that towards the end of 1739 the owner of the cup, Thomas Howard of Corby Castle, sent it to Mr. Theobald, secretary of the Society, to be exhibited at their next meeting. It duly appeared at the meeting of Jan. 15th, 1740/1 when it was described as "now in possession of Mr. Howard a descendant of the Norfolk Family and one of the Heirs of the Late Earl of Stafford by whom it was left him, W^h Cup was said to have been the Grace Cup of Thomas Becquet Arch Bishop of Canterbury and was formerly in the custody of the famous Earl of Arundale in the time of King James the first . . .". It is thus quite clear that at one time the cup was "in the custody"—whatever exactly that means—of Thomas Howard, 2nd Earl of Arundel (1585-1646) the famous art collector, the 'Father of Vertu in England,' as Walpole called him. For the moment, then, we can leave the cup safely deposited as a family heirloom among his collections in the galleries of Arundel House, London.

We must now attempt to trace the early history of the cup. Now, as we know, the inscription round the ivory lid consists of the words ESTOTE SOBRII separated from each other either side by a mitre, the infulae, or lappets, of which are entwined round the initials TB. These are flanked by pomegranates, to which we shall return later. It was these initials which gave rise to the Thomas Becket legend, the absurdity of which has long since been demonstrated. We have, then, to look for someone whose initials were TB and whose crest was a mitre, and someone, moreover, who was connected with the Howard family. A likely candidate would appear to be Henry Berkeley, the 7th Lord, who married Lady Katharine Howard in 1554. His crest was a mitre and the names of both his father and grandfather were Thomas. Enquiries from Mr. Irvine E. Gray, F.S.A., Records Officer, Shire Hall, Gloucester, have produced interesting data which makes the above suggestion most unlikely. He points out that if the cup had remained at Berkeley, or been closely connected with Katharine Howard, it would almost certainly have been mentioned by John Smyth, the Berkeley chronicler, who knew her intimately in her later years and devotes many pages to details of her life. On the other hand, adds Mr. Gray, Henry's father Thomas (1505-1534), by right 6th Baron, became engaged to Katharine, daughter of the 2nd Duke of Norfolk in 1525. The marriage covenant dated 28 Feb., 1525/26 is at Berkeley Castle (I. H. Jeayes, *Catalogue of the Berkeley Castle Muniments*, 1892, p. 208), though for some unknown reason the marriage never took place (John Smyth, *Lives of the Berkeleys*, Vol. II, p. 252). The ivory cup might well have been hastily mounted and bejewelled, engraved with the Berkeley crest and Thomas' initials and presented as a betrothal gift to the Howards. *The date-letter would be 1525*, and, as we know, this is the one it bears.

If we are correct so far, the cup would have passed after the death of the 3rd Duke of Norfolk in 1554 to his grandson the 4th Duke (1536-1572). He left it to his son Philip, Earl of Arundel (1557-1595) by his first wife Mary, daughter of Henry Fitzalan, Earl of Arundel. It then descended to his son Thomas, Earl of Arundel (1585-1646) and so to his third son Sir William, 1st Baron and Viscount Stafford (1614-1680). From him it passed to his son Henry Stafford-Howard, 1st Earl of Stafford (1648-1719) and then to his nephew (as he had died s.p.) William Stafford-Howard, 2nd Earl of Stafford (1690-1733). It was this 2nd Earl who gave the cup to his cousin Thomas Howard who exhibited it in 1739/40 at the Society of Antiquaries, as we have already



Fig. I. The Howard Grace Cup. Ivory and silver gilt.
Courtesy Victoria and Albert Museum.

seen. The rest of the story is simple. Thomas Howard, who had married three times, died in 1740, and the cup passed to his son Philip (1730-1810), to Henry (1757-1842) and to Philip Henry (1801-1883) who showed it at the Ironmongers' Hall exhibition in 1861 and the 1862 Loan Exhibition at the Victoria and Albert Museum. After this it returned to the Norfolk family (15th Duke, 1847-1917) and was sold by the present Duke as mentioned above.

There remains to mention the pomegranates flanking the mitres and TB initials on the inscription round the ivory lid. If they have any heraldic significance, which is doubtful, they may have been chosen out of compliment to Catharine of Aragon, but there is no reason whatever to believe this to have been the case. The inscription, it will be remembered, consisted only of two words, and some kind of floral or other ornamentation was necessary. As we have seen in the previous article, the pomegranate was used to separate the words of the inscription on the Campion cup (1500)—not slipped and leaved, but just the fruit itself

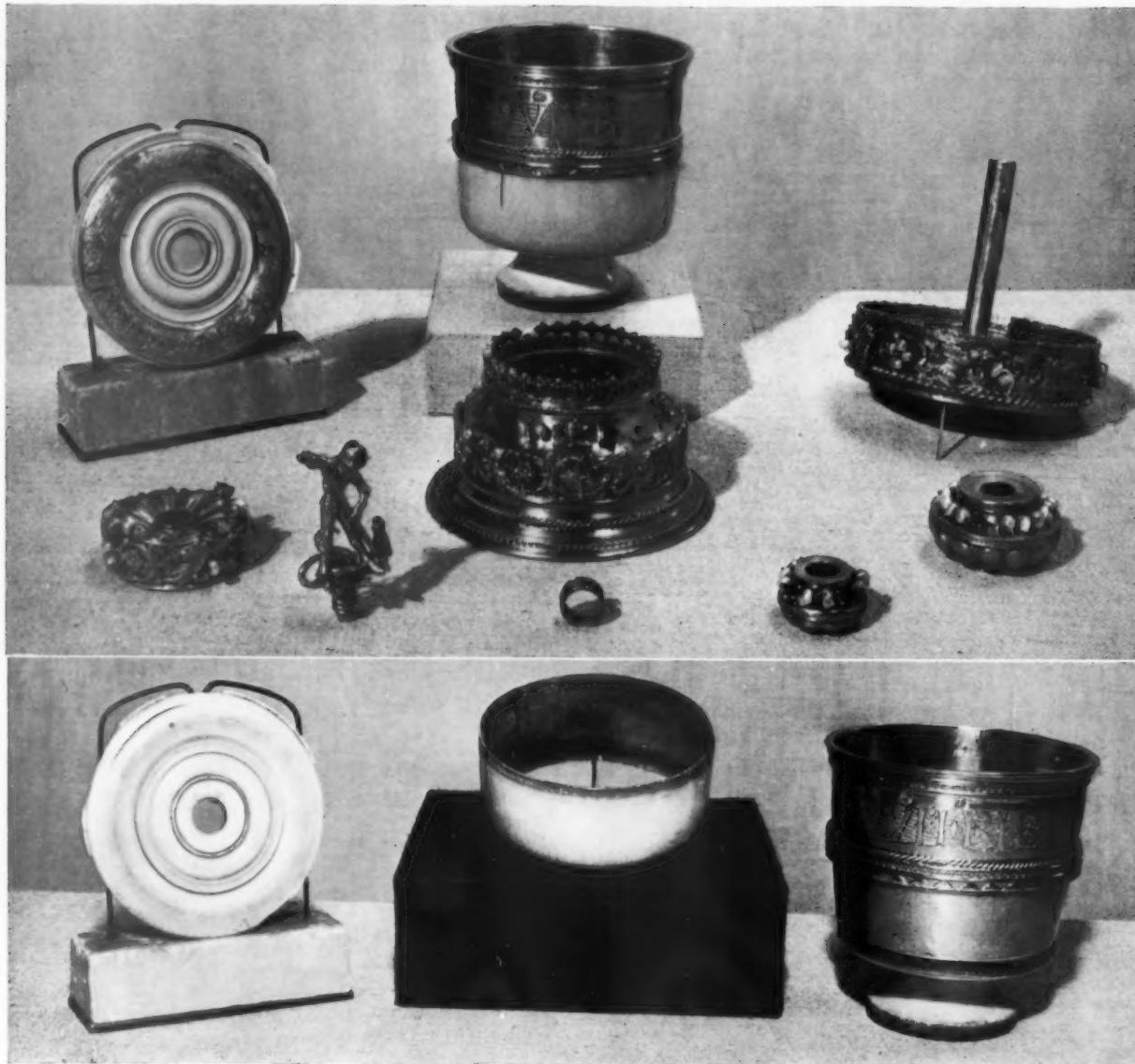


Fig. II. The Howard Grace Cup Dissected.
Courtesy Victoria and Albert Museum.

The top illustration shows the cup with both its Gothic and Renaissance ornamentation removed. In the middle background we see the original ivory cup increased in depth by the 1525 inscribed band. As the ivory lid fits both the ivory cup without and also with the band it is difficult to say whether or not the additional bejewelled mountings were also added in 1525 or at a later date. It may be mentioned that the screw seen below the finial is left-handed and is an applied wire thread.

The lower illustration shows the section of tusk with its shaped lower edge where it was fixed to the ivory base, the silver lining being added with the inscribed band.

To the left is the yellow underside of the ivory lid showing

—and is found again, in company with the Tudor rose and fleur-de-lys on the Oxford cup (1515), and in neither case is there any proved connection with Catherine of Aragon. Moreover, although the pomegranate slipped and leaved was her Granada badge, after her marriage in 1509 with Henry VIII it was conjoined with the red and white roses, and henceforth appeared in that form.

We have also seen that in the case of the Sandwich cup (c. 1510) the pomegranate (although the identification is uncer-

the concentric rings and the hole for the spindle on which the bosses were threaded. Details of the measurements of the separate pieces are as follows:—

1. The foot: height to top of cresting, $2\frac{1}{2}$ in.; diam. across cresting, $2\frac{1}{2}$ in.
2. The inscribed band: height, $1\frac{3}{4}$ in.; diam. 4 in.
3. The band on the ivory lid: height, $1\frac{1}{8}$ in.; diam. 4 in.
4. Circular knob which fits on ivory lid: height $\frac{1}{8}$ in.; diam. $1\frac{1}{8}$ in.
5. Small inscribed ring or collar: height $\frac{1}{16}$ in.; diam. $\frac{9}{16}$ in.
6. Small bejewelled knob: height, $\frac{1}{8}$ in.; diam. $1\frac{1}{8}$ in.
7. Hemi-spherical gadrooned knob: height, 1 in.; diam. $1\frac{1}{8}$ in.
8. Finial: height, 2 in.

tain) was used for one of the marks, the significance of which is unknown. Finally, it should be remembered that the pomegranate, a native of Persia, has a long and distinguished history both in art and folk-lore, into which we cannot enter here. Suffice it is to say that it was, above all, regarded as an emblem of fertility, and in Christian times signified hope and richness of Divine grace. Could a more appropriate symbol for a betrothal cup have been chosen?

The following are the chief measurements: Total height

TUDOR FONT-SHAPED CUPS

with cover and finial, 12½ in. Height of original ivory standing cup, 2½ in. Height of ditto with silver mount added, 4½ in. Outer diameter of mouth of bowl, 4½ in. Inner diameter of ditto, 3½ in. Diameter of silver-gilt foot, 4½ in. Diameter of ivory bowl at top edge, 3½ in. Diameter of ditto at bottom bevelled edge, 3½ in. Diameter of foot of ivory cup, 2½ in. Diameter of ivory lid in its original state, 3½ in.

REFERENCES:

Soc. of Antiquaries, Minute Book. Vol. IV. Meeting of Jan. 15th, 1740/41, fol. 47, 8. A close inspection of the accompanying contemporary drawings and notes shows them to be the work of George Vertue, who attended the meeting.

W. J. Cripps, *Old English Plate*, 1878 pp. 288, 9. Only in this first edit. does the author suggest that the "T.B." may be the initials of a member of the Berkeley family. In the 4th edit. (1891) he favoured Thomas Bourchier, but by the 9th edit. (1914) he realised that the initials of the family name would be replaced by that of the See in the case of a prelate.

G. R. French in *Catalogue of the Antiquities and Works of Art exhibited at Ironmongers' Hall, May, 1861, 1869*, who, apart from Bourchier, also suggests Thomas Beckynton, Bishop of Bath and Thomas Brown, Bishop of Norwich.

Cat. Special Exhib. of Works of Art . . . on loan at the South Kensington Museum, June 1862, No. 7,767, p. 680.

Art Wealth of England, 1862, No. 46.

Exhibition of . . . Silversmiths' Work, Burlington Fine Arts Club, 1901. Pl. XXIX and pp. 147, 8.

C. J. Jackson, *History of English Plate*, 1911, pp. 162-4, with Fig. 181.

The separate illustrated edit. of the *Cat. of the Howard Grace Cup . . . the property of His Grace the Duke of Norfolk*. Messrs. Christie, Manson & Woods, Tuesday, May 12, 1931.

C. C. Oman *Burlington Magazine*, June, 1931, pp. 300, 1.

N. M. Penzer, *Connoisseur*, June, 1946, pp. 87-91.

THE BODKIN CUP, 1525-6 (Fig IV)

with the

COPY BY "CC" IN 1622 (Fig. III)

This cup is so-called because it was presented to the City of Portsmouth by Mrs. Bodkin, widow of Francis Bodkin (d. 1591), Mayor in 1553, 1560 and 1579. It bears the initials F.B. pounced on the inside of the foot. As can be seen from the illustration, it exhibits features found both in the earliest and latest font-shaped cups. Thus, although gadrooning appears both on the underside of the bowl and

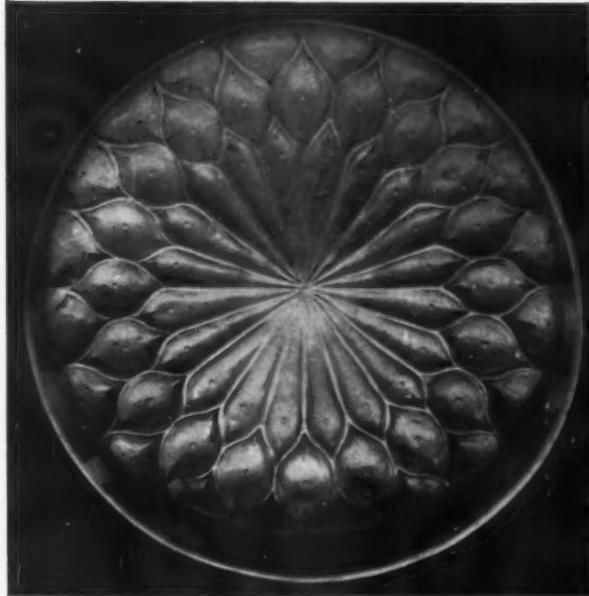


Fig. III. The inside of the bowl of the 1622 copy of the Bodkin Cup. Silver-gilt.

Courtesy Messrs. Brufords, Exeter.

also in spiral form on the foot, yet we notice a return to the perfectly plain trumpet-shaped stem of the Campion, Cressener, Sandwich and Wymeswold cups. Certain other points may be noticed. The legend running round the bowl in Lombardic capitals on a matted ground, with conventional flowers, resembling a ball-flower or poppy, between each word, reads as follows:—

SI · DEVS · NOBISCVM · QVIS · CONTRA · NOS

It is not centred on the outside of the shallow bowl, which is only 1½ in. deep, as was the case with the early examples, nor is it moved up nearer the lip to afford room for additional decoration as with the Holms cup of 1521, but is unique among all font-shaped cups in having the legend extending to the very edge. This was doubtless done to allow as much space as possible for the gadrooning of the underside of the bowl to show to the best advantage. Incidentally, the position of the lettering makes it impossible for a cover to be used, the perfect condition of the letters throughout being an additional proof of this. The recessed floral moulding above the convex base-plate is of considerable beauty, and compares very favourably with those noticed on the Oxford, Holms and Charlecote cups. The gadrooning of the underside of the bowl produces a strongly marked concave pattern inside, as shown in Fig. IV, and in this respect would as thoroughly "break" the wine as was the express object of the gadrooning in wine-tasters.

An excellent copy of the Bodkin cup was made in 1622 (not 1662 as wrongly stated in the sale catalogue of part of the Breadalbane collection sold by Dowell's Ltd., of Edinburgh, May 31st, 1935, lot 326, and copied without checking in the Catalogue of the Goldsmiths' Hall 1952 exhibition) by the goldsmith whose mark was a tree between CC with pellets above them. This craftsman made the communion cup of 1637 and the two silver-gilt patens of 1629 and 1638 at the Chapel of St. Peter ad Vincula (E. A. Jones, *Old Royal Plate in the Tower of London*, 1908 pp. 60, 1). He also made plate for several city churches—All Hallows, St. Bride and St. Mildred, Bread St. (see E. Freshfield, *Communion Plate of the Churches in the City of London*, 1894 pp. 2, 29 and 82). The measurements of the copy are similar to those of the original, but the weight is 22 oz.

Height 4½ in.; diameter 6 in. London hall-marks for 1525-6. Maker's mark, a heart. Weight 19 oz. 7 dwt.

Fig. IV. The Bodkin Cup. Silver-gilt.
Courtesy the Corporation of Portsmouth.





Fig. V. The Deane Cup. Silver-gilt.
Courtesy the Rector of All Saints, Deane, Hants.

REFERENCES:

A Descriptive and Historical Account of the Silver Plate belonging to the Corporation of Portsmouth. H. Lewis, 1894; L. Jewitt and W. H. St. John Hope, *Corporation Plate*, Vol. 1, 1895, pp. 277, 8; L. Willoughby "Corporation Plate of the Town of Portsmouth," *Connoisseur*, Sept., 1910, pp. 22, 3; C. J. Jackson, *History of English Plate*, pp. 691, 2. The cup was shown at the exhibition of *Municipal Insignia lent by the Chief Magistrates and Corporations of Various Municipalities*, Egyptian Hall, Mansion House, July 12th, 1893; and recently at Goldsmith's Hall, *Corporation Plate of England and Wales*, 1952, No. 1 and Pl. 1.

THE DEANE CUP, HANTS, 1551-2 (Fig. V)

This cup, made in the fifth year of the reign of Edward VI presents several new features. It has the usual shallow bowl, but the sides are very slightly incurved. The following legend is engraved round the bowl in cusped Lombardic capitals on a hatched ground, the words being divided by foliated lozenges of diamond shape, the mis-spelling of "thanks" and "for" being quite definite:—

GYVE GOD THAKES EOR ALL THYNGS

Under the bowl is the inscription "Ex dono Dorotheæ Wither Viduæ 1698" to which we shall return later when considering the possible origin of the cup. The interior of the bowl, which is slightly depressed, is engraved in the centre with a classical helmeted head and shoulders, looking to his left. It resembles, to some extent, a similar one in the bowl of the Kremlin (1557) cup to be described next. It is set within a border of plain double lines, which enclose, at unevenly spaced intervals, an alternating pattern of incuse stamps of bars, like a small bone or the letter I, and striated squares. Immediately below the bowl is a compressed knob, or convex collar, engraved with six medallions within an ornamental circular frame depicting the profiles of male heads looking to their right. They are bare-headed and resemble Red Indians or Aztec braves with their thick lips, high cheek bones and swept-back hair, unless some form of head-dress is intended, a frontal band showing clearly in some cases. Between each medallion is a floral spray, but uneven spacing suggests an early repair at some time or other, es-



Fig. VI. The Kremlin Cup. Silver-gilt.
Courtesy the Director Kremlin Museum, Moscow.

specially as the bowl has been soldered onto the stem in a very rough manner. Below the knob is a plain frill covering the juncture with the thick stem, which is chased with what may be intended for acanthus foliage of a somewhat indeterminate type. At the lower end of the stem a thick diagonally corded band marks the juncture with the foot which splayes out widely to receive on its upper part tongue-shaped gadroons separately by deeply-cut horizontal grooves. The lower part, divided by a plain moulding, is slightly concave and ornamented with alternating plain tongue-shaped gadroons and lilies on stalks. The base-plate is of plain convex section. Although the cup is still in use each Sunday



Fig. VII. The inside of the bowl of the Kremlin Cup.
Courtesy the Director Kremlin Museum, Moscow.

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as a paten for the unconsecrated wafers, there is no doubt whatever that it was made for secular use as a drinking vessel. In attempting to trace its origin we must take into account the two other pieces of ancient plate at Deane, as certainly one of them, and possibly both, were presented by members of the Wither family.

The Wyther, or Wither family originated in Lancashire in the time of Henry I, and having moved to Cheshire one of its youngest members, Robert, settled in Hampshire at Merrydown in the parish of Wolton St. Laurence, four miles west of Basingstoke. His descendants married judiciously, and lived at different villages in the neighbourhood. One of the most successful of these was George Wither of Dummer, a few miles south of Merrydown, from whom at his death in 1586 his son Gilbert inherited his extensive property chiefly in the Kempshott area. Although it is not actually mentioned in the Will, it seems very possible that the cup was also inherited by Gilbert. Now the Withers of Merrydown were related to the large local landowners the Ayliffes, who were descended by marriage from William of Wykeham, and it was from them that George, the son of Gilbert bought the Hall or Hall Place at Oakley, mentioned in the inscription on the cup. He had previously purchased over 300 acres of land, and in 1660 bought the advowson of both Deane and Ashe. It is, of course, possible that the cup had been bought from the Ayliffes. George's nephew, Gilbert, became rector of Deane and married Elizabeth Hall of Tunworth who died in 1694 leaving a legacy to the church, resulting in the fine flagon made the same year. By her first husband, Gilbert, she had eleven children of which one, known as Charles the Elder, married Dorothy, only child of Sir William Smith of Radcliffe, Bucks in 1682. He died in 1697 and the following year his widow presented the heirloom of the Withers—the 1551 cup—to the church as the inscription tells us. Of the 1569 chalice and paten, engraved on the top with the date 1570, nothing appears to be known.

Height, 5½ in. Diameter of bowl 6 in, and of foot 5½ in. London hall-marks for 1551-2. Maker's mark, RD in monogram, perhaps for Robert Danbe (Jackson, *Marks*, pp. 96-100). Weight, 18 oz. Engraved on the inside of the foot, near the edge, is a complicated mark, like a merchant's mark.

REFERENCES:

P. R. P. Braithwaite, *Church Plate of Hampshire*, 1909, pp. 101, 2; exhibited at Christie's in 1955 in *Cat. of Silver Treasures from English Churches*, No. 20 with Pl. VII (in both the above the inscription is given incorrectly). Much research work both on the cup itself and on the history of the Wither family has kindly been undertaken by Miss Ellis-Jones of Oakley Hall, formerly Hall, or Hall Place. The rector has been good enough to supply photographs.

THE KREMLIN CUP, 1557-8. (Fig. VI)

This beautiful cup is the earliest piece in the highly important collection of English plate in the Moscow Kremlin and is stated in the 1954 Russian work on the State Armoury collections possibly to have been brought into Russia by Anthony Jenkinson on one of his journeys, and presented to Ivan IV (the Terrible). Jones was of the opinion that Jenkinson took the cup as a present from Queen Mary on his first voyage of 1557, the very date of the cup itself, but as he set sail on May 12th of that year he had left a week before the goldsmiths' year of 1557 (St. Dunstan's day, May 19th) had even begun. Thus it is more probable that he took it with him on his second journey in 1561 among the gifts for the Czar from Elizabeth I.

The shallow bowl is engraved on the outside of its narrow practically vertical sides with sprays of conventional floral

arabesques on a hatched ground, bounded top and bottom by interlacing bands of vertically ribbed strap-work. These bands approach one another at a right angle bend or else cross over each other in a circular design. Inside the bowl on a slightly convex centre is engraved the head and shoulders of a classical warrior looking to his left. Both his helmet and jerkin resemble those noted in the bowl of the Deane cup, except that in the present case the hat is plumed and the head is very much smaller on account of the elaborate surrounding ornamentation. First there is a studded border, then comes a second of water-leaves. Outside these is a third and much broader band decorated alternately with ten plain flat straps or panels which increase in width as they reach the sides of the bowl in an ogee outline with a central point, and conventional single floral sprays each of slightly different design. Below the bowl is a large compressed knob or convex collar, more pronounced than that on the Deane cup, heavily gadrooned or lobed, with fluting between each gadroon. Immediately below is a splayed collar repoussé with rosettes, corresponding to the plain frill on the Deane cup. The stem presents an original feature. It is ten-sided, and the panels thus formed repeat the design of the third, and outer, band in the bowl—i.e. a plain panel alternating with one decorated with a floral spray. With this type of panelling we can compare that on the hexagonal tankard of c. 1660 at Worcester College, Oxford, but in this case the ogee outline occurs both at the top and bottom. A thick diagonally corded band or cable, exactly like that on the Deane cup, divides the stem from the base, on the upper part of which the alternating plain and floral panels are again repeated. The lower part of the base is slightly concave and is decorated with rows of female busts looking to their right, arranged in circular frames, and separated by sprays of foliage—all in flat relief. Once again we have a corresponding design on the knob of the Deane cup—in fact the features of both sets—the male on one cup and the female on the other—resemble each other so closely that we are tempted to wonder whether the same hand was responsible for them both. The base-plate is of plain torus shape as usual.

Height, 6½ in. Diameter of bowl, 7 in. Diameter of base, 6½ in. London hall-marks for 1557-58. The maker's mark is illegible, but it may possibly be RD in monogram, the maker of the Deane cup. We have already noted several similarities between the two cups, but if we look closely at the floral band and ribbed strap-work round the mouth of the 1567 flagon by RD at the Armourers and Brasiers (for one side of which see H. D. Ellis' 1892 catalogue Pl. 111, No. 5, and for the other side see the 1927 V. & A. catalogue of the Livery Companies Exhibition Pl. XXVI) we shall see that it is almost identical with the engraving on the Kremlin cup. At the same time such designs were common to many goldsmiths of the period, and when we deal with the Charsfield and Colaton Raleigh cups in Pt. III we shall find that their makers have also used a very similar floral pattern and ribbed strap-work.

REFERENCES:

E. Alfred Jones, *Old English Plate of the Emperor of Russia*, 1909, p. 2, Pl. 1; ditto, "Old English Wine Cups and other Wine Vessels in Russia", *Wine & Spirit Trade Record*, Dec. 14th, 1923, pp. 1852 et seq; ditto, *Connoisseur*, June, 1936, pp. 303, 4; T. G. Goldberg in *The State Armoury of the Moscow Kremlin* (in Russian), Moscow, 1954, pp. 472, 3 with drawings of the marks, and illustrations of the cup and interior of the bowl on p. 447. For the voyages of Jenkinson and an account of the plate and the ceremony of wine drinking at the Russian Court see E. D. Morgan and C. H. Coote, *Early Voyages and Travels to Russia and Persia*. Hakluyt Soc. 1885, Vol. I, p. 31 et seq.

[To be concluded]

THE NATIONAL GALLERY'S LATEST ACQUISITION



PHILIPPE DE CHAMPAIGNE (1602-74). *The Dream of St. Joseph.*

THE picture shows the angel Gabriel appearing to the sleeping Saint and revealing to him the mystery of the Incarnation. The subject was a popular one at the time, and de Champaigne himself treated it at least three times. Painted about 1635, this picture is probably the altarpiece executed for the Church of the Minims in Paris. It was sold at the time of the Revolution and belonged to Napoleon's uncle, Cardinal Fesch in Rome; it is recorded later in the XIXth century in private collection. It is now on view in Room XIV.

PAINTINGS IN DETAIL—I.



I

THIS is the first of a series of six articles which will appear at irregular intervals, devoted to details from pictures in public collections in London and elsewhere. The series was suggested by Sir Kenneth Clark's two volumes of details from pictures in the National Gallery; with these, however, the subject was by no means exhausted and what he wrote in his introduction to the first of them must stand as the justification for producing more. 'Our failure to recognise some of these details may provide an amusing game; it also has an important meaning. It means that we do not look at pictures carefully. There was much to be said for the old naive method by which people read a picture like a book. We, in our anxiety to avoid a literary approach, are often content with a quick synthetic impression. It may be true that a work of art can be recognised in the first second, but this does not exhaust its potentialities. The great value of these photographic details is that they encourage us to look at pictures more attentively, and show us some of the rewards of patient scrutiny.'

All the illustrations here are meant to be considered in relation to Italian, and especially Venetian, painting of the XVIIith century, and some ideas suggested by them are given in the notes. For those who like guessing games, captions have been omitted, but the authorship is usually fairly obvious, although some people may have difficulty with No. VI, and perhaps with No. VIII.

[Reproduction of Nos. I-VII by courtesy of the Trustees of the National Gallery: No. VIII by courtesy of the Trustees of the Wallace Collection.]

I. From ETON COLLEGE by CANALETTO. Painted about 1754.

The topographical details are inaccurate, though based on a drawing which must itself have been made either after a print or freely adapted from a sketch made when Canaletto was at Windsor in 1747. Details from late works by Canaletto are usually disappointing because of his very mannered handling. This is less obtrusive here, and the mood is almost that of an Englishman like Samuel Scott, or Marlow, or even a rather finicky Richard Wilson.

II. From THE INTERIOR OF ST. PETER'S ROME by G. P. PANINI. Painted c. 1735.

III. From THE STONEMASON'S YARD by CANALETTO. Painted c. 1730.

All the detail of *The Stonemason's Yard* is astonishingly

vivid, and painted with a succulence and verve that Canaletto never quite recaptured. The house from which the girl with the shuttle is looking still survives. The Panini is more pedestrian, although there is a resemblance in style. Whether Canaletto was influenced by Panini has been disputed; it seems unlikely, and such resemblance as there is may be due more to coincidence and a similar background than to any direct contact.

IV. From THE FORTUNE-TELLER by PIETRO LONGHI. Painted in 1757.

V. From MARIAGE A LA MODE: SHORTLY AFTER MARRIAGE by WILLIAM HOGARTH. Painted in 1744.

The Longhi is a straightforward record of such a seller of apples as might frequent the arcades of the Doges' Palace where the scene of the picture is laid. Hogarth's notary is almost a caricature, like a Rowlandson, with the restless, indignant energy that informs so many of his genre scenes, although in his family groups it was controlled to the point of stiffness. Longhi, a gentle satirist, here makes him look coarse, and Longhi's quiet realism emphasizes the difference of temperament in two artists who had much in common.

VI. From THE MADONNA AND CHILD by ROMANINO. Painted about 1530.

VII. From THE PIAZZA SAN MARCO by FRANCESCO GUARDI. Painted about 1760/5.

VIII. From THE PIAZZA SAN MARCO by R. P. BONINGTON. Probably painted in 1826.

A detail torn from its context and displayed with an emphasis it was never intended to have often looks startling and false parallels may easily be drawn. But the Romanino, a tiny part of a rather dull picture, seemed worth a page to itself as an unusually sensitive example of a background style that would have been inconceivable forty years earlier, when it would have been almost wholly conventional. A good deal of observation has gone into this little *capriccio*, with perhaps a memory of San Marco and the Companile in Venice. It more than holds its own beside Guardi and Bonington, here painting San Marco from identical points of view. The very Canaletto-like Guardi is smaller in scale than the Bonington, although it contains more detail. Bonington owed much to his predecessors, but there is a clear trend towards the impressionism of Turner.

W.R.J.

APOLLO



II



III

IV

PAINTINGS IN DETAIL



IV



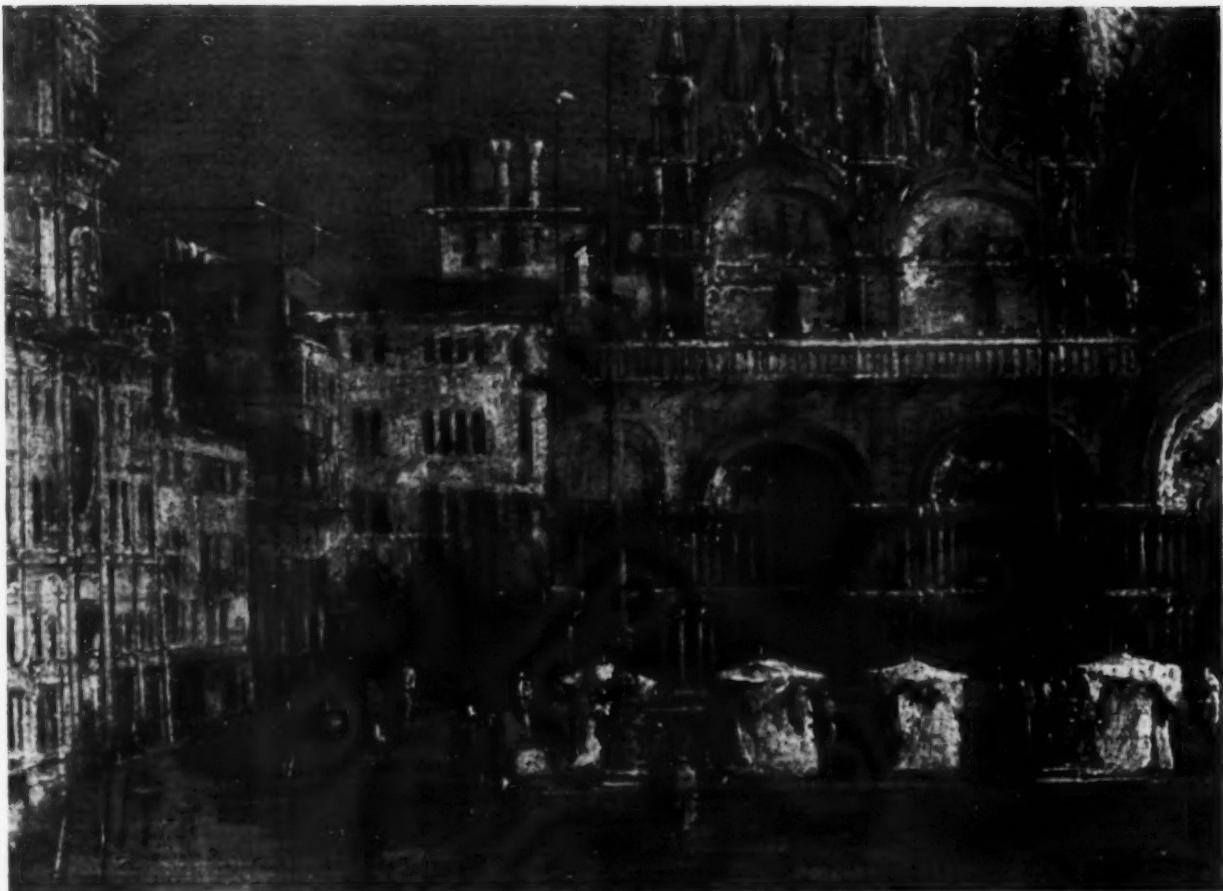
V

APOLLO



VI

PAINTINGS IN DETAIL



VII (above)

VIII

SOME XIXth CENTURY FRENCH LANDSCAPES



Fig. I. LEON RICHET. Landscape.
17 x 25½ in.

AN exhibition under the title 'Paysages de France' at the Terry-Engell Gallery is of considerable interest, for it is very largely devoted to the work of Barbizon painters and followers of Corot, celebrated for a period round the turn of the century, who until the last few years have since languished in almost total obscurity. Of the Barbizon School, Rousseau and Millet, Daubigny, Diaz, and Harpignies, are almost the only names that are now at all generally known, and the fact is a curious example of the unjust vagaries of fashion. The school of Corot has fared even worse ; for while it is clear that Corot himself is the only really com-

manding figure, he had numerous followers who were rather more than just capable imitators, even if one excludes those, like Pissarro and Boudin, who broke new ground. Thus, both these schools still offer a fruitful field for discovery. It is sometimes thought that they enjoyed a contemporary popular success, but this is not so. In academic circles they were treated with almost the same contempt as the impressionists thirty years later, and it was not until the last quarter of the century, when most of the first generation were dead, that the public caught up with them. In the early days they were a closely linked and devoted little group, and there is not really a profound difference in merit between the half-dozen who are relatively familiar and perhaps twice as many more. In this exhibition a great many of them are represented, of whom a few are illustrated here ; but there are others—Georges Michel, Chintreuil, Delpy, Jules Noël—with at least an equal claim to consideration.

Harpignies needs no comment, but Jules Dupré (1811-89), one of the leading figures in the school of 1830, is today perhaps the most under-estimated of them all, although he was better treated in his lifetime than most of his contemporaries and saw his pictures sold for large sums. He made his *début* at the Salon in 1832, the same year as Rousseau, who had an important influence on him ; but he did not share Rousseau's obsession with Ruisdael and his work is consequently less heavy and sombre. As well as landscapes (Fig. II) he painted a number of splendid marines that may be compared with those of Courbet (see APOLLO, October, 1955).

Even from a small reproduction (Fig. I) one might guess



Fig. II.
JULES DUPRE.
Landscape.
17 x 16½ in.



Fig. III. H. HARPIGNIES. Nevers, 1860.
10½ x 16½ in.

that Léon Richet (1847-1907) was a pupil of Diaz. He belongs to the second generation when the school no longer seemed revolutionary and had become respectable. The oak trees against the sky, their long trunks splashed with silver, the flat landscape with the path leading into the distance, are all typical features in a kind of painting not the least of whose virtues is that it never protests too much.

A somewhat patronizing attitude is often taken towards the followers of Corot, on the grounds that they are mere shadows of their master. This is certainly not true of A. F. Cals (1810-80) (Fig. IV). His was a dedicated life, unrelied by success, and scarred by personal tragedy. He refused to pander to popular taste: 'Vous gâchez votre avenir, mon ami,' Cogniet is said to have told him, 'vous faites aussi mauvais que Corot.' The influence is plain, but Cals has a charm of his own that deserves more substantial recognition than the laudatory pages devoted to him in the dictionaries. Trouillebert (1829-1900) (see cover plate) was much more frankly an imitator. Alexandre Dumas fils was sold one of his pictures as a Corot, and the same thing must have happened often enough since. Yet Trouillebert never falsified his modest and agreeable talents as one feels Corot did, in those flimsy late landscapes, which in both colour and drawing seem almost wholly derived from photographs. Trouillebert remains closer to nature, and if less original he is also less mannered.

These are not great masters, but they deserve to be acknowledged as *petits maîtres*, and even comparative unknowns like Pelouse (Fig. V) as the authors of much unaffectedly good painting. There does not, in fact, seem to be any reason why the *petits maîtres* of this period should be less highly regarded than those of the preceding and subsequent centuries.

W.R.J.

Fig. V.
L. G.
PELOUSE.
Le Chemin
du Village.
22 x 15 in.



Fig. IV.
A. F. CALS.
Young Girl
in a
Landscape,
1845.
9½ x 11½ in.



CERAMIC CAUSERIE

SALMON'S POLYGRAPHICE

A PARAGRAPH in the January *Causerie* referred to William Salmon's *Polygraphice: or The Arts of Drawing, Engraving, Etching, Limning, Painting, Varnishing, Japaning, Gilding, &c.* The eighth edition of this two-volume book contained an unnoticed formula for the making of porcelain, and as it was published in 1701 this is the earliest printed receipt in English for the making of the coveted material that has so far come to light. It must be understood, however, that the word "porcelain" was used somewhat loosely in the XVIIth and XVIIIth centuries, and the product of Salmon's formula would very probably be described quite differently today.

On the author himself, the *Dictionary of National Biography* provides a concise and biting commentary:

SALMON, WILLIAM (1644-1713), empiric; travelled in various countries as mountebank, and subsequently practised medicine in London; published works on medicine, astrology, drawing, surgery, and other subjects, though he was perhaps only the amanuensis of another person.

Judging from the *Advertisement* printed on the final page of the *Polygraphice* his medical standards were certainly far below those of the XXth century: there he gave at length a list of the many different illnesses, from Scurvy to Gout, that might be cured ("even when the Patient has been given over by others as incurable") by taking "Dr. Salmon's Family Pills, prepared and made by himself at his House near Black-Fryers Stairs, London." No conclusions should be drawn from this, as it was a common practice at that time for many medical men to draw attention to their prowess both as surgeons and as dispensers of panaceas.

It seems certain that Dr. Salmon's reputation was not very high among his contemporaries (the *D.N.B.* does not lightly dub a man as "mountebank"), but we must allow him some praise for having recorded for posterity this first porcelain formula. Without any doubt Johann Böttger was not alone in Europe in searching for the secret possessed by the Chinese and Japanese, and many persons in England were no less keenly concerned in researches on the subject. It would be of great interest if the source from which this particular chapter in the *Polygraphice* was compiled could be discovered, or was it the invention of William Salmon himself?

"GOAT AND BEE" JUGS

A reference to Chelsea "Goat and Bee" jugs, together with an illustration of an uncoloured porcelain example in the museum at Horsham, Sussex, was printed in this *Causerie* in October, 1957. Mention was made then of a silver specimen, hall-marked 1737 and with the maker's mark E.W. for Edward Wood (of whose work Jackson records two examples, both of which are dated 1722), shown in 1924 at the Cheyne Exhibition at Chelsea Town Hall. This brought a request for further information from Mrs. William B. Munro of Pasadena, California, who purchased lately in England a silver jug that tallies closely with the one shown in 1924, but of which the recent history is not yet known.

The jug in the Cheyne Exhibition was described in the catalogue, a commemorative volume issued after the close of the exhibition and entitled *The Cheyne Book of Chelsea China and Pottery*, and illustrated on a very small scale and not at all clearly. The description reads:



Silver "Goat and Bee" cream jug, 1737.
In the collection of Mrs. William B. Munro, Pasadena, California.

"No. 14. A GOAT (AND BEE) JUG, silver. London Hall-mark for 1737. Maker: initials E.W. (Edward Wood) within a circle. No bee. Goats with tails down. Ht. 4 $\frac{3}{4}$."'

It was at that time the property of the late Dr. Bellamy Gardner, but it was not sold at Sotheby's when his well-known collection of Chelsea was dispersed there in June, 1941.

Dr. Gardner illustrated the jug, when it was in his possession, in the *Connoisseur*, December, 1926 (Vol. LXXVI, page 232) and again in the *Antique Collector* in August, 1937, but there would seem to be no record of when it left his collection.

William Chaffers in his *Marks and Monograms on Pottery and Porcelain* (13th edition, 1912, page 947), discussing Chelsea "Goat and Bee" jugs, notes that "Mrs. A. R. Macdonald has a silver-gilt jug of this size and pattern which bears the London hall mark of 1724." This latter piece of plate seems to have vanished completely from sight, and the only record of it is that given by Chaffers. The early date of the jug leads one to suspect its complete genuineness, and the fact of its disappearance lends colour to the suspicion.

It may be recalled that a century ago these china jugs were commonly attributed to Bow. It was not until the discovery of one incised with the word "Chelsea" as well as the triangle and the date 1745, that their origin was proved conclusively. A newly-found "Goat and Bee" jug was described by Sir A. W. Franks in the *Archaeological Journal*, Vol. XIX (1862), and by Jewitt in the *Art Journal* for 1863, and disposed finally of the prevalent notion that the triangle was a Bow mark.

Mrs. Munro's jug is exhibited at present in the Los Angeles County Museum, and a photograph of it is reproduced on this page. Can any reader of APOLLO supply information as to its whereabouts since it left Dr. Bellamy Gardner's keeping and was acquired by Mrs. William B. Munro? Or is Dr. Gardner's jug now elsewhere, and Mrs. Munro's yet another silver prototype for the best-known piece of porcelain made at Chelsea?

GEOFFREY WILLS.

NOTES FROM PARIS AND LONDON

By JEAN YVES MOCK

FRENCH PORTRAITS AT THE ORANGERIE

THE Orangerie is exhibiting until March over a hundred French portraits from Watteau to David. These pictures have been gathered from the collections of various French provincial museums and from the Louvre. They include not only established masterpieces but also works of neglected little masters like Arnulphy, Hubert, and Mme Benoist, whose *Portrait of a Negress* is comparable in virtuosity to the *Canard Blanc* of Oudry. None are without charm; taken together they give an overall view of the varying styles in portraiture from the pomp of the *Régence* to the affected simplicity of the reign of Louis XVI. Unfortunately, this conscientious survey results in a rather disappointing exhibition. This is not the fault of the choice of pictures nor the quality of their presentation. The fault lies with the centuries: theirs and ours. The 18th century saw the triumph of a social class—a class which commissioned portraits. The portrait of Mme de Sorquainville (Fig. I) is extremely revelatory of the art of portraiture and of the condition of the painter of this period. One can admire Perronneau for his address in preserving for us her smile and for having brilliantly translated the shimmer of her dress, but the self-satisfaction of Mme de Sorquainville—which is almost provoking—irresistibly conjures up the revolutionary cadences of the *Ca-ira!* thus somewhat distracting our appreciation of a real work of art.

French genius is for the formal, the art of equilibrium. Confronted with such sophisticated models—whether Mme de Sorquainville, the Marquis de St. Paulet, or Mme de Gueidan—it produces works which by their exactitude, their truth to nature, are cruel. These portraits annihilate the painter to such a degree that one cannot help but prefer the portraits of those epochs or of those nations who could accept humility, ugliness, or weakness. The portraits of Ingres, Manet, Degas, or of the Dutch 17th century portraitists appeal to us as substantial works of art projected before us through the temperament of an artist—and not as beautiful fossils of a by-gone epoch. The portraits exhibited at the Orangerie are ideal material for a passport photograph of the 18th century, but they give rather meagre spiritual satisfaction.

In contrast to Perronneau painting Mme de Sorquainville or Largillière painting Mme de Gueidan as Flora, consider Van Dyck 'creating' (to use Focillon's phrase) the English gentleman, or Picasso's remarks to Gertrude Stein when she complained that her portrait did not resemble her: 'Don't worry, you'll soon begin to look like it—which she did.'

It is a pity that the portrait of Mme. Chalgrin by David was not included in this exhibition. This picture, which hangs in the Louvre, is not only a painting of great beauty, but also it is the harbinger of a new age. The haggard appearance of this young woman, destined for the guillotine, her fixed, staring pupils, full of melancholy, against a faintly sketched-in red background, would have given us a different image—one full of dread—of the century from Watteau to David, the century whose end was not in 1800, but in 1789.

Happily, the exhibition contains six paintings by Chardin, to my mind the greatest painter of his period, who painted portraits as if they were still lives, his back resolutely turned on the vanities of the century.

PRECURSORS OF POLISH ABSTRACT ART AT THE GALERIE DENISE RENÉ

This is an exhibition which not only has the merit of venturing off the beaten path, but which reveals to us artists



Fig. I. J. B. PERRONNEAU. Madame de Sorquainville.

100 × 80 cms. Louvre.

Exhibited in 'French Portraits' at the Orangerie.

who will henceforth be as important to us as Mondrian or Kandinsky. Malevicz was Polish, but after the revolution he stayed on in Russia where he was appointed Director of the Fine Arts Academy. Although his work belongs to Russian art, his influence fell directly on Polish art. During his stay at Warsaw he met Kartazyna Kobro, Strzeminski, Berlewi, Stazewski (Fig. II), all painters preoccupied with the same aesthetic problems and whose work as a group recalls the Blaue Reiter and the Bauhaus School. All these painters are included in this exhibition; their works reveal them to us as spiritual fathers of all that we most admire today.

SEIGLE AT THE GALERIE ANDRÉ MAURICE

This exhibition of recent paintings by Seigle is also the first important exhibition of this artist, who is now over forty years old. Actually, the paintings are a collaborative effort by both M. and Mme. Seigle. The exhibition contains about fifty oils, of all sizes, of all kinds: still lives, landscapes, and female nudes. Their work is figurative, and is characterized by its flattening of reality, expressed in broad slabs of colour, usually stilled greys and reds. Their technique reminds one of that of Poliakoff, except that Poliakoff's use of methodic and meticulous stratification of colour is less brutal and less immediate; but in the Seigles' work all the poetry and mystery inherent in Poliakoff is lost. The Seigles' simplification of forms reminds one of the late Nicolas de Staël, but unfortunately it is without his ability to translate a personal perception of reality into pictorial emotion. In short, we might say that the Seigles are to de Staël and Poliakoff what Briançon is to Bonnard.

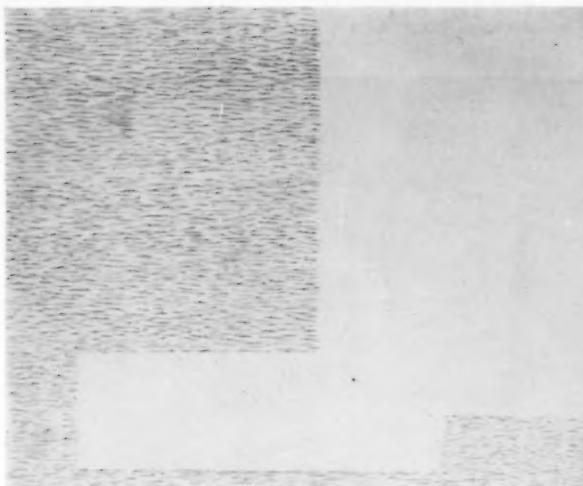


Fig. II. HENRYK STAZEWSKI. Composition, 1932. 81 x 65 cms.
Galerie Denise René.

KEMENY AT THE STUDIO PAUL FACHETTI

Kemeny uses copper, iron, and zinc in the construction of his works. These are metal reliefs composed like paintings. Shavings of copper—flattened, arched tubes—tubes cut into thin slices—iron filings—minuscule iron rakes, looking something like tiny television aerials: all these materials, these *objets trouvés*, go to create an extremely interesting and extremely personal *œuvre*. It has nothing to do with such glorious predecessors as Laurens, Picasso, Schwitters, or Magnelli, who used the objects they found *anecdotally* in



Fig. IV. ANITA DE CARO. Grands Exodes.
Hanover Gallery.



Fig. III. ROBERT DELAUNAY. Les Trois Grâces, 1912.
Oil on paper, 188 x 138 cms.
From a recent exhibition of paintings by Robert and Sonia
Delaunay at the Galerie Bing.

their *collages*, thus giving to their work a fund of indefinable reminiscences and never-ending surprises. But none of them used materials in the way Kemeny does. His reliefs are completely different from anything we have seen till now. A vocabulary and a syntax define a language; here a technical ability, and materials found and selected, plus the artist's vision, with its involuntary and its premeditated elements, give life to these extremely effective works, whose poetry and whose titles are not without some resemblance to Dubuffet.

ROBERT DELAUNAY AT THE ARTS COUNCIL

Robert Delaunay's discovery that the continuity of forms and of lines is broken by light was to orient his future work and give it its definitive style. For not only are forms broken by light, but these breaks result in a looming up of surfaces and shapes which have little to do with reality as we ordinarily apprehend it. Thus, in the 1910's Delaunay's pictorial revolution began: the element of colour replaces the element of light as it had been practised by the Impressionists. No doubt, the *Fauves* had already been working in this direction. But it was really Delaunay, through his researches and his successes, such as *Les Fenêtres* and later the *Compositions Circulaires*, who was to a great degree the originator of Western non-figurative art. Apollinaire, better than any art critic understood this, and in three lines epitomised Delaunay's greatness and his sensitivity:

Du rouge au vert tout le jaune se meurt.
La Fenêtre s'ouvre comme une orange
Le beau fruit de la lumière.

The present exhibition at the Arts Council gives us a very good idea of the variety of work by Delaunay. For he went on from easel painting to the monumental in his collaboration in architectural schemes which were celebrated if

ephemeral: the maquettes here exhibited for the 1937 exhibition in Paris and for the Salon de l'Air reveal to us the extent of his achievement in this field.

Delaunay remains for us the only painter who was able to integrate movement with colour and to translate with force and sensitivity some of the most profound elements of our era into a great *œuvre*, alas, cut short by his premature death.

ANITA DE CARO AND TAKIS AT THE HANOVER GALLERY

The gouaches and watercolours of Anita de Caro (Fig. IV) now on exhibition at the Hanover Gallery were mostly done in 1956 and 1957. They form a unified whole, delicate and serene. These non-figurative works are subtly feminine, and display her ability and her limitations.

Also at the Hanover is an exhibition of recent sculptures by Takis, a Greek sculptor now working in Paris. By their lightness, humour, and grace, they are gratuitously inviting. These mobiles need but the slightest current of air to quiver, intersect, and slacken, before returning to their refined and subtly cruel equilibrium. Takis calls these sculptures "insects" (Fig. V) and insects they are, so instinctive is their sense of space. Their very equilibrium is ironical, for there is, implicit in them, as in *la politesse chinoise*, all the art of evasion. Their essential ambiguity can be seen in the contrast between the base and the top. If one looks at the *Figure in Bronze* which is a sort of cycladic female figure rethought on the morrow of Cubism, we see a solid earthy base. But at the top, soldered on to the tip of a flexible stem, one sees a tiny wireless condenser undulating lightly, trembling in a kind of brief and indefinable dream: the dream of a cycladic Calder.

CURRENT SHOWS AND COMMENTS

(Continued from page 38)

pathos; his "Two Men Drilling" also. Although his pictures are, in the modern manner, large, they justify their size by their strength. The rest of these reputations are evidently being made along lines of abstraction, with one eye upon natural landscape. Most of it is bright and decorative and it may well be a fault in my own aesthetic perception that half an hour after leaving the exhibition I could not remember—even with the aid of my catalogue—which was which and who was who. The first six pictures are titled, "Abstract," the next thirteen "Landscape," the next six "Interior" though these have helpful comments like "Blue Vertical" or "Red Centre." These titles are the logical ones for painting which sets out only to be painting, and has the daring to abandon all other claims to interest. To quote Kandinsky again: "The impact of the acute angle of a triangle on a circle produces an effect no less powerful than the finger of God touching the finger of Adam in Michelangelo." This is patently nonsense unless we are deliberately limiting our reactions to geometrical ones, and these are as much a part of the picture on the Sistine ceiling as they are of Kandinsky's "Yellow Accompaniment" now on show at the Tate Gallery with the rest of his work on loan from the Guggenheim Museum. The Michelangelo "Creation of Man" adds to its abstract value as painting a score of other interests, racial, literary, poetic, spiritual.

Let it be agreed that Kandinsky was the first and remains one of the very finest abstractionists. He knew what he was doing exactly. He has a splendid sense of colour and of the drama of opposed forms, so that something exciting as pure art is always going on in his canvases. In the first fine careless rapture of his abstraction in the years just before and after the First World War we were tremendously excited by

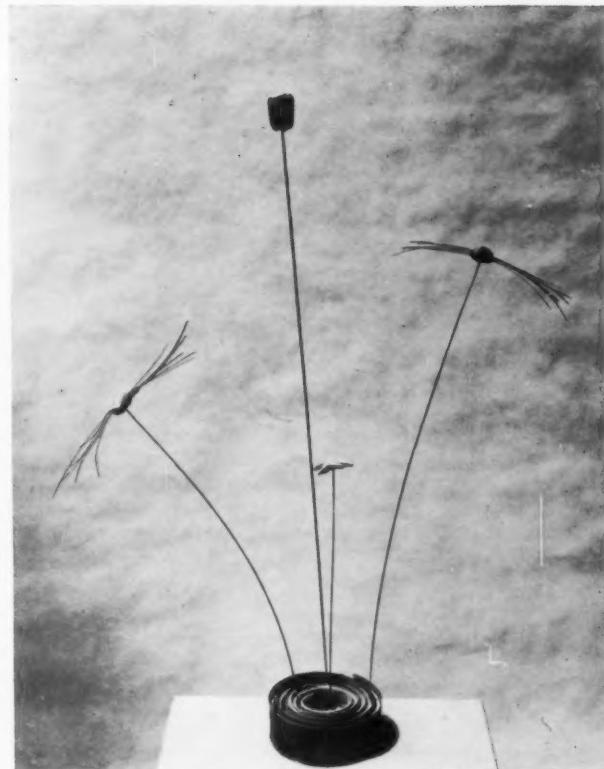


Fig. V. TAKIS. Insects. Mobile sculpture. Height 21 in.
Hanover Gallery.

it. His own writings were a logical exposition of the abstract idea. His paintings explored a dozen ways of expressing it. One has but to look at the daintiness of the water-colours, the formal thrill of "Dominant Curve," the what we would now call "Action Painting" of the large No. 15 (painted in 1914), or the Paul Klee-esque "Obstinate" to realise that he could do anything with nothing more than shapes, colours, and tones. Forty years on we are bored by this one-string fiddle played by anybody who cares, as well as by the few real artists who can manipulate it with intelligence and feeling.

BACK TO NATURE

A pleasing exhibition is at the Pierre Montal Gallery under the title "Rivers of France." This serves to introduce unfamiliar names, though some such as Brianchon, Marquet, Loiseau, are familiar enough. I found Clairin something of a discovery, his luminous and sensitive oil studies of river scenery and his lithographs are equally delightful. Lotiron with his simplified forms; Wilder a now very old painter with an Impressionist manner; Capon who reveals the solid structure of mills and bridges: these are artists who have been faithful to the call of natural beauty in an École de France which was not in line with the noisier adherents of l'École de Paris.

Coming Events

The outstanding London Spring exhibition should prove to be that of Joseph Wright of Derby organised by the Arts Council and due at the Tate Gallery in mid April. Wright as portraitist and as artist preoccupied by bizarre effects of lighting has been gaining favour in recent years.

Starting on February 12th, the Marlborough Gallery is to be devoted to the work of Juan Gris. Gris, dying in 1927, had at one time a reputation alongside Picasso and Braque. Now that the Cubism in which he excelled is part of history it will be fascination to see this large showing of his work.

NEWS and VIEWS from NEW YORK

By MARVIN D. SCHWARTZ



Fig. I. ROBERT CAMPIN. The Merode Altarpiece.
29 $\frac{1}{2}$ x 58 $\frac{1}{2}$ in. overall.

Courtesy Metropolitan Museum of Art, The Cloisters.

THE MERODE ALTAрPIECE

THE Merode altarpiece (Fig. I), a key picture in the history of Flemish painting has been acquired for the Cloisters, the branch museum of the Metropolitan which is devoted to Romanesque and Gothic art. The painting has been inaccessible to both students and the general public for several generations and Mr. Rorimer, the director of the Metropolitan, is to be congratulated for his success in having it placed where it will be available to a large and appreciative public. The painting is attributed to the Master of Flémalle who has been identified as Robert Campin, an older contemporary of Jan Van Eyck. Campin is recorded as a master painter in Tournai in 1406, in 1423 he was dean of the Painters' Guild, and he died in 1444. The altarpiece is thought to have been executed close to 1420 with some changes by the painter in about 1440. In the altarpiece we see evidence of a style that differed from the Van Eycks' spatially well-defined painting. The centre panel has an intentional flatness achieved by exaggerating the lines of recession and making the figures large for the room. The table between the Virgin and the angel is tilted up to make the objects on it more visible and to make it fill the space. Campin's distortions are so artful and so successful that one wonders if it were not a way of protesting against the more accurate renditions of space in the work of younger painters. In the left wing, the donors' portraits offer a problem. The kneeling female figure is thought to be an addition of about 1440 and the figure in the background between them has not been identified. The open door through which the man appears to be looking at the Annunciation is a feature that would seem to contradict the description of the event in the Bible. The right wing shows Joseph as a carpenter at work,

a representation that is quite rare. A mouse trap he has completed is on the table, and he appears to be working on a foot warmer. Campin's realistic rendering of detail is quite similar to the Van Eycks so that the various objects in the picture can be readily identified. At the Cloisters a group of objects like those represented in the centre panel are shown along with the painting. The panel was in a splendid state of preservation when it was acquired and there was little work necessary on it. The colours are now bright and quite light after a thorough cleaning.

'ART UNITES NATIONS' AT THE SILBERMAN GALLERIES

The E. and A. Silberman Galleries organized an exhibition entitled "Art Unites Nations" for the benefit of The American Association for the United Nations. The show included works by painters from all over Western Europe which varied in date from the early fourteenth century to the present day. One interesting aspect of the show is the fact that most of the paintings were owned by the Silberman Gallery at one time; it was a reunion of gallery favourites borrowed back from collectors and museums. The earliest painting is a Madonna and Child attributed to Duccio by Van Marle. Outstanding among the many fine paintings are the small tondo self-portrait by Hans Holbein (Fig. II) which is signed and dated, and the Rubens sketch in oil for "The Prophet Elijah Ascending to Heaven" which was a design for the ceiling decoration of Saint Charles Borromeo in Antwerp. Rubens signed the contract for this project on March 29th, 1620. The large nativity attributed to Louis Le Nain (Fig. III) was in the 1934 Le Nain exhibition in Paris. It is in the best Northern Caravaggesque tradition, combining naturalism and idealism. France is well represented in later



Fig. II. HANS HOLBEIN the YOUNGER. Self-portrait. Signed and dated 1542. 48 in. diam.

Collection Dr. and Mrs. G. H. A. Clowes, Indianapolis.
Courtesy E. & A. Silberman Galleries, New York.

periods too, with a good selection of Impressionist and Post-Impressionist painting. Paul Gauguin's "Agony in the Garden," signed and dated 1889, shows Christ in the foreground looking surprisingly like Gauguin himself. Anders Zorn, the Swedish painter who was so fashionable in England and America at the turn of the century, is represented by a surprisingly fresh picture of Swedish peasant life, "Dance in the Gopsmor Cottage," which was painted in 1914 towards the end of his life. There are two other paintings by Scandinavians, a moving sunset by the Danish painter Jens Sondergaard and one of the more passionate works of the Norwegian Eduard Munch, "The Vampire".

SAM FRANCIS AT THE MARTHA JACKSON GALLERIES

The influence of the late works of Monet on contemporary abstract painters has received some notice of late. Monet's series of paintings of Water Lilies come close to being abstract. For years they were regarded as his worst work, and he was accused of over-emphasizing technique and neglecting the spontaneity characteristic of Impressionism in them. Recently several examples from the series were shown in New York and the response was quite different. A number of the younger painters delighted in the colour and brilliance of these paintings and began to use similar small stroke brush techniques and bright colour. Sam Francis showed some of this influence in his latest exhibition of water-colours at the Martha Jackson Gallery. Francis is a native of California who is becoming as well known on the continent as in New York. He uses bright colour in areas odd in shape on predominantly white surfaces. The multi-coloured areas have a vibrant quality emphasized by the surrounding whiteness, which gives these pictures extraordinary strength for watercolours.

REGINALD POLLACK AT THE PERIDOT GALLERIES

A much more conservative follower of the Impressionists, Reginald Pollack, exhibited landscapes he did in the South of France at the Peridot Gallery. Pollack has learned from



Fig. III. LOUIS LE NAIN. The Nativity. 60 X 48 in. Joe and Emily Lowe Gallery, University of Miami.

Courtesy E. & A. Silberman Galleries, New York.

both Cézanne and the group close to Monet. He uses bright colour in small areas to create pictures less literal than Cézanne or Monet, but nonetheless representational. Pollack has a fresh cheerful quality in work that reveals the sure hand of an able craftsman.

ADOLPH GOTTLIEB

Adolph Gottlieb's paintings have been shown this season at the Jewish Museum and the André Emmerich Gallery. The museum has published a short catalogue with an essay by the critic Clement Greenberg which is an aid to the understanding of the man and his work. Gottlieb was born in New York in 1903 and he studied first under John Sloan and Robert Henri at the Art Student's League; then he had six months of study in Paris in 1921, and another year of study at art schools in New York. The exhibition unfortunately included none of his earlier efforts. We are introduced to the work of the painter in 1941 when he had developed an interesting personal style that has been called the "pictograph" style. The paintings are sectioned off into small areas which are almost separate little pictures. Often there are variations on the same theme in each section. This style had an influence on a number of painters working in New York in the forties. More recently he has changed his style to one more plainly abstract and free.

THE WINTER ANTIQUES SHOW

For the fourth year, New York has an antiques show comparable to the better London shows. This is the Winter Antiques Show for the benefit of the East Side House Settlement presented at the 69th Regiment Armory. The best dealers in antiques were represented in a show that is quite tastefully installed with the aid of the American Institute of Decorators. The use of antiques in furnishing homes was demonstrated in a series of room settings that make up the booths of most of the dealers. Important interior decorators arranged settings for a number of the dealers. There was great variety in the styles represented from simple American interiors to the most elaborate French and Italian ones. Far Eastern and primitive objects were shown along with the more usual seventeenth and eighteenth century decorative arts.

THE LIBRARY SHELF

HISTORY IN SILVER

By MARTIN HOLMES

English Church Plate, 597-1830, by Charles Oman, Keeper of the Department of Metalwork at the Victoria and Albert Museum, London. Oxford University Press. 6 gns.

HERE is always a fascination in seeing a specialized subject considered from the standpoint of a specialist in something else. Perhaps the best-known example to cite is that of Dr. M. R. James, that learned palaeographer who thrilled our schooldays and later years alike with his *Ghost Stories of an Antiquary* and the succeeding volumes. The tales developed an uncanny degree of plausibility because they were presented objectively, as the almost dispassionate observations of someone who was no professed student of the supernatural but was none the less well accustomed to weighing the value of evidence in quite another connection, and whose opinion was at once independent and valuable.

Mr. Oman's monumental book is an example of this, and of its author's combined versatility and ingenuity. A history of English Church Plate, written *ex cathedra* by the Keeper of the Department of Metalwork at the Victoria and Albert Museum, could hardly fail to be a valuable and instructive work in any event, but one would not necessarily expect it to be entertaining into the bargain. Indeed, it might well have run the risk of being too highly rarefied to be comprehensible by the general reader, and of ending up as a text-book written by an expert for experts, and only to be found on the shelves of art libraries or expensive silversmiths. The author, however, has approached his task from a different angle, and we realize with gratitude that in addition to being an outstanding authority on a branch of the Fine Arts he is also, by heredity, training and association, a historian—and, though we may not have learnt anything about silver in our past careers, we have all of us, at some time or other, been made to read a little history, so that we do not find ourselves on entirely unfamiliar ground.

Like some benevolent Pooh-Bah, the son of Sir Charles Oman seems to murmur "Come over here, where the South Kensington Expert can't hear us", and we find to our surprise and delight that he is telling us a story. For the story of Church plate in England is a story in its own right, intimately connected with the history of the Church in England, and consequently with the history of England itself. Indeed, the history of English Plate were goldsmiths long before they were Christians, and the establishment of bishoprics and parishes in England merely increased the number of potential patrons for a fine art that was already well established. As the Middle Ages go on, we learn of magnificent royal gifts to churches and colleges, and likewise of sweeping royal requisitions, like the fines on those religious houses which had resisted William the Conqueror, or the levy on all gold and silver chalices that was imposed as a means of ransoming Richard Lion-Heart from captivity. Then, in the early sixteenth century, comes the practice of quasi-legal confiscation, with Wolsey getting the Pope's leave to dissolve certain religious houses and make use of their property for his great collegiate foundations at Ipswich and Oxford, and ten years later we find Thomas Cromwell dissolving the smaller and poorer establishments and requisitioning their plate, and in due course finding other plausible reasons for laying hands on the treasures of the wealthier houses. Mr. Oman tells us how the new regulations were put into force, and what was done in the way of evading them. Some houses sold the greater quantity of their plate before the Commissioners came their way, others tried to hide it, in the fruitless hope of a return to better times later on. But there was no such return;

the whole monastic system in England was passing away, and there would never be a market for so large a quantity of church vessels, so Mr. Oman amply justifies his contention that practically all the pieces that were hidden from the Commissioners went into the melting-pot none the less.

And so the enthralling tale goes on. The early years of Elizabeth I show examples of characteristic English compromise in religious matters. Protestantism was the order of the day, but not too many questions were asked about what went on in a country gentleman's private chapel. It was a little too much, however, when the incumbents formed the reprehensible habit of celebrating the services of the Reformed Church and of the Old Religion alike, and using the same chalice for both. A better course than prosecution or persecution was to make the offence more difficult by proscribing the ancient chalice and substituting a plain communion-cup eminently suitable for the Church of England but uncompromisingly modern and heretical, and consequently quite unsuitable for the Mass. First the type appears in London and its environs, and in the diocese of Canterbury, then the work of conversion proceeds gradually in one diocese after another.

But while the parish churches were conforming to the official rule, in countless chapels up and down the country the rites of Rome were being celebrated in secret, at great personal peril, by devoted priests. It is extraordinary to see how much plate, and thoroughly well-made plate at that, was preserved in Recusant families. Some of it was a legacy from the Middle Ages, but that could not be expected to last for ever, or to supply all the demands, so it became necessary to commission more from the goldsmiths. Mr. Oman's painstaking research has established the interesting and significant fact that many leading goldsmiths appear to have ignored the doctrinal side of the matter, and to have made plate impartially for Anglican and Recusant alike. It is understandable that most of this, being made

surreptitiously for an illegal purpose, would not be submitted to Goldsmiths' Hall for approval and hall-marking, except at times—as in the middle of the reign of Charles I—when the law was not being very rigidly enforced. Some pieces, accordingly, have no marks at all, others bear the maker's mark alone. Later on, in the eighteenth century, we find Mass plate bearing all the usual marks, showing that it had been sent up for assay and approval in the orthodox way, and that fact in its turn illustrates another stage in the story. The Church of England had become fully established, there was no longer any serious apprehension of a return to "Popery and wooden shoes," and Catholicism, in consequence, was no longer regarded as a national danger, to be suppressed with the full rigour of law.

So much for history. The merits of the book from the specialist's standpoint need not be mentioned here; it would be mere impertinence for a non-specialist to make any assessment of them. We can see from the Preface that Mr. Oman started writing it in 1945, but to twelve years' work he has brought the *expertise* of an already established reputation, and a pertinacity that has enabled him to track down and illustrate for us individual English pieces that have got as far afield as Scandinavia, Portugal and the Antipodes. The Pilgrim Trustees, whose well-placed generosity has made this publication possible, have once more earned the thanks of innumerable art-lovers and art-historians.



THE DRAGSMARK CHALICE

A characteristic English piece of plate of the mid-thirteenth century still preserved at Dragsmark, Sweden.

Oman, *English Church Plate* (1957) Pl. 5.

THE LIBRARY SHELF

KLEE. A study of his life and work. By G. DI SAN LAZZARO. Translated from the Italian by Stuart Hood. Thames & Hudson. 28s.

THE cover of this excellent little book shows the scowling, slightly cracked, ashen symbol of egg-headmanship—the *Scholar*, baffled by his over-prolonged consciousness—and below it, the artist's white-line signature dancing, free. But "symbols comfort the spirit," said Klee. Reassured, we enter. There, in his enchanted world again, *es ist buntig*. Happily we may escape to, as well as from. Listening to Bach or Mozart (Klee's main sources of inspiration) we never question this: we escape, we say, to another experience of reality. Ready for any adventure, visible or invisible, Klee will accompany us, but, as Georg Schmidt, Keeper of the Basle Museum, says, "only if we are capable of distinguishing between *experience* of reality and objective representation—that is to say, between realist thought and naturalist representation," shall we understand....

With gracious references to and generous quotations from Carola Giedion-Welcker, Will Grohmann and Georg Schmidt, this book will appeal mainly to the converted, especially those anxious about that area of intuitive knowledge which, previously, had only been entered by poetry, music and mathematics—but it will also sharpen the vision of many others. Soon perhaps not only will Klee's theoretical writings, along with Kandinsky's, prove among the most instructive on modern art, but Klee, seeking qualities other than appearances, may emerge as "the greatest realist of our times."

M. San Lazzaro makes clear all the essentials: the poetry, the Joycean love of puns and music, the alchemy of his technique, the ironical wit, the sources of his symbolism, the search for proportion, archaic formulae and laws, the thinking and writing which puts him with Dürer and the realists.

To-day many who feel unable to enter the classical, limited objective worlds of Mondrian or Nicholson, or find Picasso too protean, too explosively reactive, will enjoy, at the opposite pole, Klee—"the most silent, the most refined, the most tender artist of our times"—apparently connected by private line to some "cosmic community."

The translation by Mr. Stuart Hood is excellent. There are almost 400 illustrations, 80 in colour; biographical notes; catalogue of principal works; lists of Klee's writings and took illustrations: a full bibliography and index. Authoritative, well-produced, reasonably priced, this could become a treasured bedside book.

JOHN DALTON.

THE VANISHED CITY. By ROBERT CARRIER and OLIVER LAWSON DICK. Hutchinson. 63s. net.

At a time when London is being rebuilt on a scale that is changing its essential character and in a style that makes anyone who has a feeling for tradition stand as a stranger in his own city, it is as well to be reminded that there never was a fixed architectural London: a city that was an artistic creation and functioned as such. London has always been a growing out from the nucleus that was the Roman

city and indeed existed as a settlement long before the Romans walled it; and to-day the sprawling, built-over enormity that is known as Greater London is still spreading. But in its centre again there is great destruction and a great rebuilding. Whatever the final result of this may be when the contemporary worship of architectural bulk and mass has achieved some homogeneity by the prevalence of its visual aesthetic, it is more than pleasant to be shown the past when individual building was a creation and not another job-lot of a School. The mark of an architect was once a proud thing and London took great pride in itself. Mr. Robert Carrier in his collection of prints of London from the XVIth century to the end of the XVIIIth has made a delectable survey. It is a record that has great value for all who want a handy reference to its historical building. The book is divided up into sections, i.e., the City on the river, pleasure gardens, schools and colleges, parks and palaces, squares, gates, etc., and the pictorial sequence runs to a commentary which is adequate but a little too popular in tone. The book would be enormously improved if this commentary gave more information of a practical academic kind. Partly because of this, interesting as the pictures are, one has a curious feeling that the book does not do full justice to itself—that it does not really hang together. Admittedly old prints cannot have the verisimilitude of photographs, and because of this the text should do far more to supplement with facts and contemporary description.

JOHN GIBBINS.



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APOLLO

LATER ISLAMIC POTTERY. By ARTHUR LANE. pp. xvi and 133. 4 colour and 100 monochrome plates. Map. Faber and Faber, 1957. 45s.

MR. LANE's previous book, *Early Islamic Pottery*, also a Faber monograph, was the first attempt to write a history of the achievement of the Islamic potter from the VIIth to the XIIth centuries. Earlier even the great Hobsen had been able to produce little more than an enumeration of types, loosely held together in a rough chronological scheme. The two main threads of Mr. Lane's argument were the Islamic potter's emulation of Chinese porcelain, and his development of inherited or invented techniques to achieve this end. For the first time the pottery fell into place in an understandable sequence, and a real history was thus made possible. Nothing has since been published to provide more than a gloss on Mr. Lane's book, which will not need revision until a great deal of new evidence becomes available. Mr. Lane's earlier book left off in the XIIth century, at which point the Islamic craftsman had made two great original contributions to the decoration of a pot—painting under the glaze, and painting with enamels or lustre on an opaque tin glaze. The example of the first may have led the Chinese potter to his first essays in "blue and white"; the latter is certainly the "onlie begetter" of the great European faience factories.

Mr. Lane now continues his history down to the XIXth century. He is as fortunate in his subject as it is in him, for he has under his care at the Victoria and Albert Museum what is easily the finest collection of later Persian wares in existence. Moreover, the Turkish pottery in his department, with that in the British Museum and the wonderful collection of the Misses Gcdman, is probably unrivaled. The standard set in the earlier book is observed in this. It is a model of meticulous scholarship and clear exposition.

His first chapter deals with the XIVth-century "Mongol" style (here the general reader may be confused by one large misprint—XIIIth for XIVth century—which has crept into the chapter and page headings). This is a difficult century to interpret. There was naturally a good deal of give and take between the Mongol dynasties ruling in Persia and China, and Mr. Lane makes the interesting suggestion that the new style of "stripe and panel" decoration on Near Eastern

pottery may have been inspired by the designs on contemporary textiles, which were bartered back and forth across Asia and into Europe. The pottery is, however, dull, apart from the "Sultanabad" wares, especially those with the arresting white and grey tonality. Nor is the XVth century more exciting. In any case little has come down to us either of ceramics, glass or inlaid metalwork. What there is shows a survival of the XIVth-century style and the first impact of the Chinese "blue and white." The end of the century, however, ushered in the second great creative period of Islamic pottery. For the collector the second period is perhaps more interesting than the first, since complete pieces, which invite handling, are easily available. The origin of Turkish pottery about A.D. 1490 remains obscure, but the results of a sustained production which lasted well into the XVIIth century are well known and admired. Mr. Lane attributes all this work to Iznik, even the so-called "Damascus" pieces, which with their sage-green and purple decoration are the loveliest of these wares. His chronology is also in many respects his own. It rests no doubt on evidence of tiles in dated or datable Turkish buildings, and the student will be able to check his argument in the detailed paper which will soon appear in volume II of *Ars Orientalis*. Mr. Lane's own attitude to the almost repellent perfection of these wares is felicitously expressed. "It scarcely seems relevant to consider them as works of art: they exist with the conviction of Nature herself, in a mood of excess," and "the touch is insensitive, indeed, scarcely human, and immensely assured. It is as if the designs themselves had dictated to the artist the terms of their own horrifying life." It is perhaps with some relief that one turns to the Persian polychrome wares of "Kubachi" and "Kirman," where the drawing is free and careless. On these late XVIIth- and XVIIIth-century pots the softly absorbed blue and the strong red and green slips make a lovely contrast. The slip-painting on a celadon and a wonderful blue ground is also very attractive. The potter had, however, many techniques to hand—he even revived the use of lustre—and only a visit to the Victoria and Albert Museum can show how vital and original the Persian factories were. The "blue and white" from "Kubachi," "Kirman," "Meshed" and "Yezd," though copying the designs of Chinese porcelain of the

late Ming, are drawn with a hand much more amusing, sensitive and light than the original.

The book includes a list of marks—a few errors here; extracts from contemporary observers on later Persian pottery; a map; and a good bibliography. The plates, of fine pieces which also point the argument, are of good quality. The colour plates are excellent.

DOUGLAS BARRETT.

AN INTRODUCTION TO ITALIAN RENAISSANCE PAINTING. By CECIL GOULD. Phaidon Press. 32s. 6d.

CECIL GOULD disarms criticism by stating that he has regarded the selection of the plates in this book as being of prime importance and that he looks upon his text as being a commentary upon them. We should, therefore, forget Berenson. Yet at least one reader of Gould's book found it impossible to do so. Mr. Gould's often perceptive commentary is no substitute for the brilliant asides, the unexpected twist of phrase and the passages of poetry by which Berenson illuminated the painting of the Renaissance.

It was in 1894 that Berenson's *The Venetian Painters* was first published, yet this book and the three little volumes on the Florentine, Central Italian and North Italian painters that followed it remain the most penetrating and, to use a phrase that Berenson coined in another context, the most life-enhancing treatment of Italian Renaissance painting ever written. Wölfflin and Berenson, by a mixture of scholarship, poetry and a rare command over language, deepen our understanding, inform and open up new vistas.

As to the illustrations, they are clear and the juxtaposition of pictures of different dates is often instructive. Yet they are not exempt from criticism. The choice of certain artists and certain pictures for inclusion appears to me capricious, but that is a matter of opinion. What is not open to dispute is that every picture reproduced in such a book should be beyond reasonable doubt by the artist to whom it is attributed. The inclusion of "The Judgment of Solomon," from Kingston Lacy, as a Giorgione, which Gould admits is a controversial attribution, and his apparent acceptance of "The Virgin with the Yarn-Winder," in the Buccleuch Collection, as being by Leonardo are therefore inexcusable.

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FORTHCOMING SALES AND PRICES

The following are some of the more interesting sales to be held in February.

CHRISTIES. **February 4/5th.** English and Continental Silver, including a William II bleeding bowl by John Ruslen, 1698, a George I tea-caddy by Matthew Cooper, 1717, a set of six Queen Anne gilt dessert-spoons of 1705 with matching knives and forks of slightly earlier date, an unusual Charles II Scottish spoon by James Symontoun, Edinburgh, of a type hitherto unrecorded. The second day's sale is devoted to continental silver and includes a number of XVIth century German pieces. **February 6th.** English and Continental Furniture, Works of Art, and Textiles, including a series of small Regency pieces, a pair of William Kent side tables, and a Chippendale commode. **February 7th.** Old and Modern Pictures and Drawings, mainly of the XIXth century. **February 10th.** Old Master Drawings and a few Engravings, including a series by George Chinnery, a group of Dutch and Italian XVIth century drawings, a finished study of a head by Greuze, and a print coloured by William Blake of *The Ancient of Days*, one of two known examples. **February 17th.** European Porcelain, including a fine pair of Chelsea-Derby candelabra, a pair of Rockingham figures of poodles, and a large Derby service. **February 19th.** English and Continental Silver, including a Charles II porringer with chinoiserie decoration of 1681, a group of Apostle spoons, an unusual set of four Queen Anne candlesticks, and two George II coffee-pots. **February 20th.** Furniture, Works of Art, and Textiles, including a set of chinoiserie bamboo armchairs, a pair of Sheraton satinwood card tables, an early XVIIth century black lacquer corner cabinet gilt with chinoiseries, and a pair of Adam painted and giltwood torcheres very similar to those illustrated in the 'Dictionary of English Furniture' (Vol. III, p. 152, Fig. 27).

SOTHEBY'S. **February 4th.** English Glass and French Paperweights, including an important covered goblet c. 1690, a bowl wheel-engraved with stag-hunting scenes, and a number of rare weights. **February 6th.** English and Continental Silver, including a pair of Dutch wall plaques embossed and chased by H. C. Brechtel, 1663, a German wall sconce, Augsburg late XVIIth century, a pair of unusual George III wall lights in silver-gilt, and a George II coffee-pot by Paul de Lamerie, 1734. **February 15th.** Objects of Art and



One of a set of four Lille tapestries. Late XVIIth century.
Christie's, 20th February.

Vertu, including miniatures by Cosway, Englehart, John Smart, and others. **February 14th.** English Furniture and Clocks, including a month longcase clock by Tompion (No. 336), a Dutch striking bracket clock by John Wise, c. 1685, a small longcase clock by Joseph Knibb, 1677, and examples by Johannes Oosterwyk, Daniel Quare, etc., from the collection of H. W. Baxter. The furniture includes a set of six George II dining chairs, a set of ten Hepplewhite chairs in the French taste, and Regency bamboo furniture. **February 18th.** English and Continental Porcelain, including an unrecorded pair of Bow cornucopia-shaped wall pockets. **February 19th.** Eighteenth Century and Modern Paintings, including watercolours by Rowlandson, Sandby, and Girtin, and portraits by Gainsborough, Raeburn, and Bonington. **February 26th.** Old Master Paintings and Drawings, including a Nativity by Sano di Pietro, and other good early Italian paintings on gold ground. **February 28th.** French Furniture, Tapestries, Maiolica, and Clocks, including a Louis XV marquetry poudreuse, a marquetry commode of the transition period, a Louis XVI secrétaire signed by J. Popsel, a Louis XVI commode signed by C. Mauter, a small Gothic tapestry of the Crucifixion dated 1575, and a Dutch silver-mounted musical clock by Johannes Oosterwyk.

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A Louis XV marquetry poudreuse.
Sotheby's, 28th February.

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